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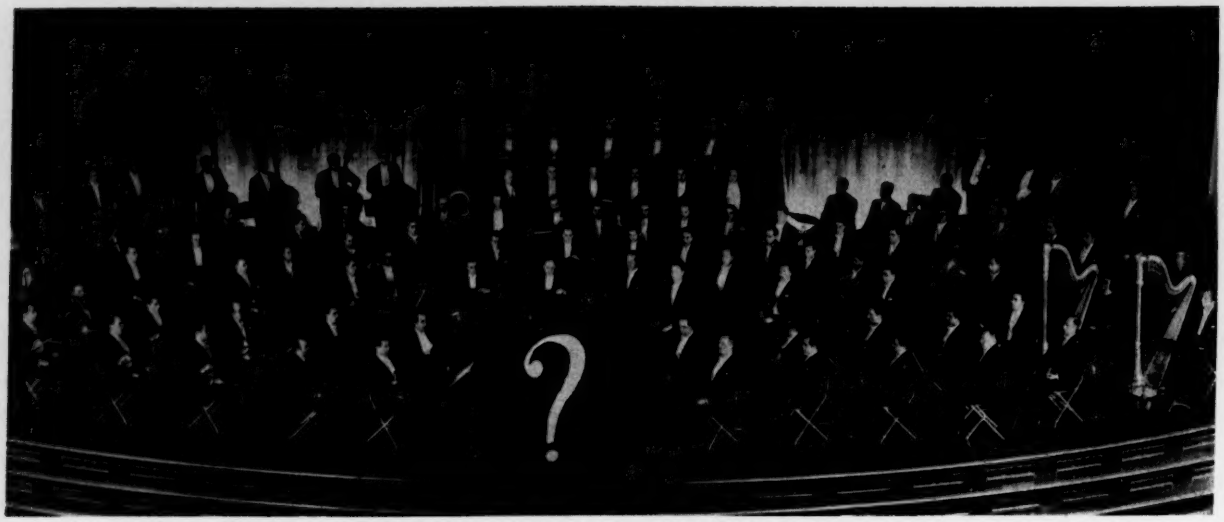

NBC Symphony Orchestra

FROM THE EDITOR'S DESK...

Shall we permit the radiance of Toscanini to blind us to the excellence of other constellations in the firmament?

■ Just about this time each year persistent rumors are heard to the effect that the most venerable of our conductors, Maestro Toscanini, is about to leave the NBC Orchestra. Accompanying this disquieting announcement is another, that the orchestra itself will before long be discontinued. Whereupon the members of the orchestra and the millions of listeners for whom the broadcasts climax the week's musical programs, promptly succumb to a case of jitters. It does not seem altogether fair either to the public or the orchestra personnel to be kept on tenterhooks wondering whether each season will be the last.

Seventeen years ago, Samuel Chotzinoff conceived the idea of crowning the expanding cultural activities of NBC by organizing a permanent symphony orchestra under the leadership of Arturo Toscanini. Toscanini's name alone, because of his memorable association with the Metropolitan Opera and the New York Philharmonic-Symphony, exerted an irresistible spell. Yielding to Mr. Chotzinoff's persuasion, Toscanini returned to this country and formed what is generally acknowledged to be the most distinguished instrumental ensemble on the air. Since its inception this remarkable group of musicians has delighted its vast audiences in weekly broadcasts the year round.

What Toscanini has built so arduously and so magnificently for seventeen years must not be permitted to disband merely because its conductor is compelled by the exigencies of human life to retire from active work. Though we hope this retirement might be postponed indefinitely, we should not permit the radiance of Toscanini to blind us to the excellence of other constellations in the firmament. Even the stars are not eternal.

However much we admire the achievements and the person of Toscanini, it would be a travesty on his art and conscience seriously to contend that no other conductor could successfully carry on his work, or that a superb instrument like the NBC Symphony should be discarded just when it had arrived within earshot of perfection. How wasteful can we be? Surely our artistic resources are as important a part of the wealth of this country as our atomic weapons.

To expect the general public to support another symphony orchestra at a time when every major American orchestra is dependent upon wealthy individuals and organizations to make up their annual deficits would seem unreasonable if not foolish. In countries where the arts are government supported the crisis would never have arisen. But in this country, where private initiative has traditionally assumed the burden of public service to the arts, a major network is in a unique position to perform the incomparable public service of continuing to support the NBC Symphony in behalf of its wide and generous audience, and at very small expense to its shareholders—if for no other reason than to exemplify the freedom and opportunity it enjoys.

Gid H. Waldorf

musical COURIER

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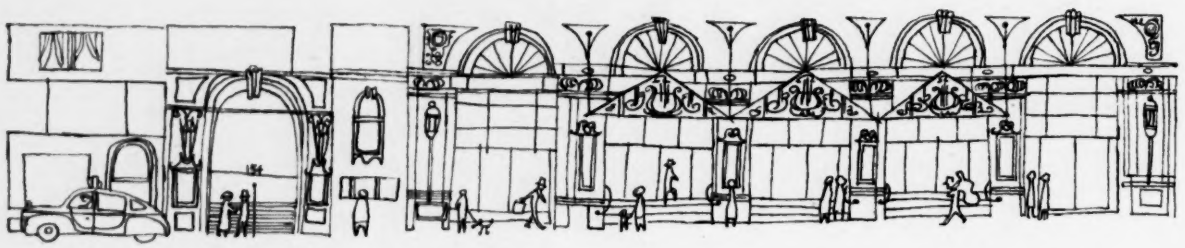
Seventy-fourth Year
March 15, 1954

ALONG 57th STREET



■ THE BOYS. Come Tuesday evening, March 23, **Gold and Fizdale,** internationally known as "The Boys," should be pulling them in at the old stand, Town Hall. The Boys manage to get Intellectual Audiences 1, 2, 3, etc., etc. What's known as a brilliant audience usually turns up and is almost never let down, neither by The Boys nor by itself. This year we hear from The Boys themselves that they are to premiere two works—a Paul Bowles and a Poulenc. "A Picnic Cantata," the Bowles opus, is a setting of a poem by Jimmy Schuyler (young poet who also works in The Holliday Bookshop, New York). This Bowles piece is hot from the ambulatory composer's pen. Matter of fact, the last instalment was being mailed around about March 2—and from Tangier. "Picnic" is written for four women's voices, two pianos, and percussion. It's all about four girls who go for a Sunday drive, decide to have a picnic in a park, talk over what to eat, read the Sunday papers—horoscopes, lonely hearts column, garden section. Then they drive home again. The circle of their day, more or less. And the garden section's a rhumba. Since Bowles does extremely well by the rhumba, this should be a high spot. Now about the Poulenc: it's a sonata. When The Boys were concertizing in Europe in 1952, they went to Marseille. There at the old Hotel Beauvau, where Chopin stopped on his return from Majorca, The Boys met up with their friend Poulenc, who had come to get away from it all. Off he went to The Boys' concert, and his getting away from it all immediately took the curious shape of beginning a big sonata for two pianos—for The Boys, of course. But let Bobby Gold tell about it: "From our room we could hear snatches of it being composed on the floor above. In the evenings Poulenc took us to the Marseille restaurants for bouillabaise, and afterwards to the music-halls where we heard Esther Lekain, who was making a great comeback as a singer at the age of eighty. The Sonata was completed in 1953 (July). We played it in Oct.-Dec. 1953 in Paris, Brussels, Amsterdam, Rome, Milan, etc. And now we are introducing it to New York. . . ." So in the autumn of '54 The Boys will be off again to let Europe know what the Americans are composing. Repertoire includes works by Barber, Bowles, Cage, Haieff, Copland. Then back they come to the U.S.A. to play European opera for us. As Bobby points out: "So far, four of 'Les Six' have written music for us: Milhaud, Tailleferre, Poulenc, and Auric." How many of you, dear readers, can add the missing two?

■ UP AND DOWN THE STREET: Much comment on the Bing ruling on standees and claques. Most everyone appreciates Bing's feeling about claques. But most everyone does not think that cutting down on the standee space will help too much. Point is: what about all the genuine music lovers—especially the young who are, after all, the audience of tomorrow? Cut down on their space, and what future Met? Also what guarantee that the lucky hundred who get to stand on the orchestra floor will not be claque members. Who's to determine at the box office? Apropos of the Met—a brace of suggestions for Mr. Bing & Co. Suggestion 1: what about **Joseph Anthony,** who magnificently staged *Bullfight* down in Greenwich Village, staging an opera for you, Mr. Bing? Anthony is the most original director to work in this town in many a season, and he seems exactly right for opera, for he is a great mover of people in mass. He can make the static fluid, make you feel that you are involved in the motion he sets going. And the man's obviously musical. He could do a spectacular *Carmen,* but that, as we all know, has been done. Suggestion 2: now that the Rolf Gerard monopoly seems to be breaking and you have (we hear) talked things over with Oliver Smith, what about calling in **Irene Sharaff?** She not only designs costumes of great beauty, but also scenery. Sharaff is one of America's top-flight designers: her work is internationally famous. How about Sharaff at the Met? . . . Much joshing about **Flagstad** and those two high C's. Very touching when girls help one another out. But isn't it better to lack the two high C's in a recording which is presumably Fladstad's and apparently being done for that reason, than to have them in, even if Schwarzkopf chirps them? Anyway, there they are, two high C's by Schwarzkopf in an *Isolde* by Flagstad, and the whole conducted by Furtwaengler. We like best David Bicknell's (he's H.M.V. recording manager) comment: "We did not think it would show all that much, but we had several letters from opera lovers whose ears picked up the secret." . . . **Jennie Tourel** invades South Africa this summer. . . . Columbia has in Goddard Lieberson's mind to record the **Kabuki.** Could be a natural for that old platter device of leaving one part or one voice out so that the purchaser can fill in. . . . Much amusement at some of the ballets which **Balanchine** includes in his otherwise excellent new tome: *Balanchine's Complete Stories of the Great Ballets.* Title's a misnomer, because only part one gives the stories of what looks like much of the contemporary repertoire, including such debatables as "La Gloire" and "Lady of the Camellias." Book contains, in all, eleven parts. The last ten are rich in reading and learning for anyone interested in dance, and much of the book is extremely personal. It's also well illustrated. If you have a little would-be-rat in your home—and who hasn't?—be sure to read carefully Part Five and Part Six: "How I Became a Dancer and Choreographer," and "Ballets for Your Children." . . . Looks like **Juanita Hall** will be chanting with The New York City Opera Company when they raise the curtain on their *Show Boat.* And it's definite that **Anna Russell** will ride her broom in their *Hansel and Gretel.* When Russell gives out, how about Alice Pearce? She's smaller but funnier. . . . That's how it is along 57th Street. Happy spring season.

UBIQUITOUS

LETTERS TO THE EDITOR

The following letters are the first of a number we have received in answer to Ernst Toch's article "The Teaching of Music Composition Is Futile," which appeared in the March 1 issue of the Courier.

William Schuman
(President of Juilliard School of Music)

"To comment in detail on the thoughtful views of Ernst Toch as reported in his recent interview with Albert Goldberg appearing in the Los Angeles *Times* would require a full-length essay. Briefly, anyone would, I should think, agree with all the lofty thoughts he expresses in his interview. To disagree with him would be like a politician proposing more sin. This does not mean, however, that I embrace every aspect of his approach to the realization of his ideals. For example, it seems to me dangerous in the extreme to condemn the teaching of composition *per se*. Is it not quite obvious that there are some good teachers of composition and some poor ones? Some composers who profit by instruction and others who must learn exclusively on the basis of their own researches? The teaching of composition has proved in innumerable instances to have been a boon to fledgling composers. Perhaps these men would have become composers anyway. This we can never know. I can say personally that in a school like Juilliard the young composers gain greatly from association with other young composers under the guidance of brilliant composer-scholars with varying points of view and differing esthetic allegiances. The climate of musical thought and action together with opportunities for trial in actual performance is ideal. It seems to me that Mr. Toch would be on safer ground if he limited his attack to the quantitative growth of departments of composition as an unmixed blessing. It is easy to go along with him when he complains of quantity at the expense of quality."

WILLIAM SCHUMAN

Peter Mennin
(Composer and teacher of composition, Juilliard School of Music)

"Since Mr. Toch feels that teaching composition is futile, it is admirable that he chooses not to continue in that capacity; especially since his feeling about all contemporary music is so completely negative. This is his personal opinion, and as such cannot be argued.

"I do not share this pessimistic viewpoint and therefore take exception to some of the statements voiced in the article.

"No one can dispute the statements 'He who is destined to be a composer will be one in spite of what he is taught,' or, 'You cannot learn to be creative.' However, the analogy he uses of Mozart's refusal to teach Beethoven is weak. What is of significance is not Mozart's refusal (there could have been innumerable reasons for this), but the fact that the youthful Beethoven felt the need of some guidance or interchange of ideas with the practicing composer. Also, in order to complete this picture, it should be noted that Beethoven *did* study with Haydn (a composer one still remembers). The fact that Haydn and Beethoven didn't agree is of little importance. Obviously, Beethoven sought these men out because he felt they could benefit his work.

"No school claims to teach a person to be creative. Their aim, rather, is to serve as a laboratory and provide the gifted young composer with outlets for his expression so that he can learn through actual experience some of the more practical aspects of his art. Being in contact with a functioning composer with whom he is able to discuss his particular problems as they arise can be of benefit to the young composer at this stage of development and help him find his direction more quickly.

"Of more interest to me than Mr. Toch's views on teaching is his statement that 'We are living in a very confused and low state of art.' I am in complete disagreement with this belief. Rather, it seems we are in a period of assimilation of musical forces, the words 'individual' and 'personal' being interchangeable with the oft misinterpreted word 'original.'

"Mr. Toch states that the musical language of today makes it too easy to compose, though when he refers to contemporary music in broad terms he repeatedly refers only to 12-tone music. Does Mr. Toch consciously ignore all other avenues and concepts of expression? I must confess I find his sweeping statements on contemporary music more confusing than the state of music."

PETER MENNIN

Note From the Editor: ***Since Mr. Toch's article appeared in the March 1st issue of the* Courier *we learn that he has been engaged to teach composition this summer at the Berkshire Festival. We are curious to know what brought about this change of heart, Mr. Toch.***

Virgil Thomson
(Music critic of the New York Herald-Tribune)

"I find the interview with Ernst Toch spicy and vigorous. I do not either agree or disagree with his opinions, though I have often shared the state of mind that they reflect. I am relatively tolerant of pedagogy, though I rarely practice it myself."

VIRGIL THOMSON

Theodore E. Steinway, president since 1927.
Inset: Henry Engelhard Steinway, founder.

PEOPLE and PIANOS

A Century of Service to Music

The following article is excerpted from *People and Pianos* by Theodore E. Steinway, published in 1953 by Steinway & Sons, 109 West 57th Street, New York City, to mark the occasion of the 100th Anniversary of the House of Steinway. All rights reserved.

By THEODORE E. STEINWAY

HENRY ENGELHARD STEINWAY, small in physical stature but strong-willed, sturdy, and courageous, had already lived two-thirds of his life when he came to the United States in 1850. Behind him lay one career as a master cabinet maker and another as a master piano builder. In his two remaining decades he crowded the achievement of a lifetime. Aided by his children, he contrbiuted more than any other man to the development of piano making from a craft to an industry.

Heinrich Engelhard Steinweg, as he was then called, settled in 1820 in the little town of Seesen, in the Harz mountains of Central Germany. It was here that he married Juliane Thiemer and raised a family of five sons and three daughters. It was here, too, that his career as a piano maker began—with an instrument built, according to family tradition, in the kitchen of his Seesen house as a spare-time project in 1836.

Henry's son Charles, a liberal who had been politically out of favor since his participation in that affair, immigrated to the United States in 1849—one of the large number of enterprising Germans of liberal turn of mind who made this move about that time. He got a job as a cabinet maker, and at his insistence the rest of the family soon followed. Only C. F. Theodore Steinway, the eldest son, stayed behind to run his own piano factory. The family arrived in New York on June 29, 1850, moved into a tenement at 199 Hester Street, and the men immediately took piano-building jobs wherever they could find them.

In spite of discouragements and illness the family made progress in their trade, and in 1853 the firm of Steinway & Sons was formed as a verbal partnership. Operations were begun in a rented loft at 85 Varick Street, not far from the present entrance to the Holland Tunnel. Doretta, the eldest daughter, was the star salesman and sometimes offered to give free piano lessons to prospective buyers in order to close the sale. Within a year their rented loft space became inadequate, and the firm moved into larger quarters at 82-88 Walker Street.

Soon a new factory and lumber yard were going up on a truly large scale. The new plant was located far uptown, occupying the whole blockfront between 52nd and 53rd Streets on Fourth (now Park) Avenue and extending east to Lexington Avenue. It was opened in 1860 and remained in use until the gradual removal of operations to Long Island was completed in 1910. For the first time in the history of the firm power-driven woodworking machinery was installed—one of the earliest applications of mechanical power in the industry.

For all its size, however, the business had remained a family affair—a fact which found concrete expression in the three identical brownstone houses, adjoining the factory, which housed the boss and two of his sons with their families.

Though warerooms were temporarily set up in the factory, plans were already in the making for a combined salesroom and office building downtown. The firm planned also to build a concert hall, to stimulate popular interest in music and thus to increase the demand for pianos.

Before long, construction was going on from 14th Street to 15th Street, between Fourth Avenue and Irving Place—a more fashionable neighborhood at the time than it is now. Though the Civil War slowed down all building, the warerooms, offices, and studios were completed in 1864; the concert hall had to wait until the war was over.

Steinway Hall, opened in 1866, almost immediately became an artistic and cultural center. It was not only the scene of concerts and lectures—civic and political meetings also were frequently held there. Among the latter, the National Woman Suffrage convention of 1872, for which the Reverend Henry Ward Beecher guaranteed the hall rent, was to become memorable. It was in an attempt to capture this meeting that the notorious Victoria Woodhull, spiritualist, quack healer, stockbroker, and advocate of free love, formed the Equal Rights party, on the ticket of which she ran for President later in the year.

The oldest Steinway piano, said to have been built in in the kitchen of the Seesen house in 1836.

The Civil War had taken no lives in the Steinway family, but the year 1865 was a disastrous one. Henry Jr., after years of suffering, succumbed to tuberculosis in early March, and before the month was over Charles had died of typhoid while visiting Theodore in Germany. This left Henry Engelhard, who was 68 years old, and young Albert and William with the staggering task of carrying on the business which had grown so rapidly. They took the only possible course: they asked Theodore to give up his business in Germany and to join them as a partner. Theodore arrived in New York on October 26, 1865.

Henry Engelhard Steinway died in 1871. He had lived to see the growth of the company from the small workshop on Varick Street to the large complex factory on Fourth Avenue, the direction of which his sons Theodore, William, and Albert now took over.

Brilliant, irascible, meticulous Theodore Steinway, who now assumed supervision of the technical side of piano making, was a perfectionist in his attention to mechanical detail. More important, he was a trained engineer and scientist—perhaps the first in an industry that had until then relied more on hit-or-miss procedures than on systematic research. Although he built largely on the work of his late brother, young Henry, he quickened the pace of invention, research, and development; in fact he was himself responsible for 45 of the firm's 101 patents.

Theodore's success with upright pianos in Germany encouraged him to persist with their large-scale production here and enabled him to overcome the objection to them which had been voiced not only by the general public but even by his own workmen. Also, around 1880, after prolonged study of the steel industry both in the United States and in Europe, he succeeded in producing a cast frame which permitted string tension to be nearly doubled. As an experiment, he then built a parlor grand only six feet long, which had the same power and tone as those of much larger instruments.

William Steinway had adapted himself quickly and thoroughly to life in the United States. He was urbane, warm-hearted; a man of imagination and broad interests in charitable and civic efforts as well as in business matters. (He once raised $112,000 for the German, now Lenox Hill, Hospital and was a liberal supporter of Abbey, Schoeffel & Grau, the managers of the Metropolitan Opera House.) In addition to presiding over Steinway & Sons from its incorporation in 1876 until 1896, William set up a land company, a streetcar line, and a ferry in connection with the firm's Long Island operations. He also had a hand in the East River Gas Company of Long Island City, and two banks counted him among their board members.

Public transportation claimed much of his attention. He was the original promoter of the East River tunnel between East 42nd Street, Manhattan, and Vernon Boulevard, Long Island City, now used by the IRT subway. He also served a fruitful term as chairman of the Rapid Transit Commission, which drew up the plans for the first subway in New York. William did not live to see the beginning of actual construction in 1900, but in 1933 a subway station perpetuating his name and that of the community he built was opened at Steinway Street and Broadway, Long Island City.

The story of this community begins in 1870 and 1871, when the firm, partly as an investment, partly for expansion, bought a 400-acre tract of farm land in what soon afterward became the northern end of Long Island City (itself now a part of New York City). In 1871 the lumber mill and foundry were established at the new location, in the western part of the present Riker Avenue plant. It was here that a model village named Steinway was built by the firm for its employees. This was the company's

The first permanent Steinway factory building, at 82-88 Walker Street, New York City, occupied 1854-1860. The entire family and staff are assembled in front.

answer—an enlightened one by the standards of the period—to the radical labor agitation that had interfered with their work in the city. In later years, as social concepts changed, most of this real estate was sold, but the name still appears throughout the district—in the name of the principal thoroughfare, the bus line, and various stores and shops.

In 1864 there had been some correspondence with Hans von Bülow on the possibility of an American tour, but nothing came of it. In 1872 Anton Rubinstein agreed to visit the United States under Steinway auspices. Since Rubinstein had some highly colored notions about life in America, the transaction was not without its funny side. He was careful to specify, for example, that he could not be required to play in beer gardens. He trusted neither greenbacks nor banks; at the end of his tour he is said to have insisted on a settlement in gold until he was

The present Steinway Hall, 109 West 57th St., New York City, built in 1925.

invited to lift a bag of gold coins in the amount of 200,000 French francs, weighing about 140 pounds. But his strenuous and highly successful tour of 215 concerts all over the country, with the violinist Henri Wieniawski, set a pattern for future ventures of this sort. In a later generation Rubinstein's pupil Josef Hofmann was to become one of the great artists who played the Steinway piano.

Steinway Hall closed its doors in 1890 and was superseded by Carnegie Hall as the city's principal concert auditorium. But at the opening series of concerts at the latter hall in 1891 the Steinway was the instrument on which Adele aus der Ohe played Tchaikovsky's B-flat minor concerto, with the composer himself conducting. Later in the year at Carnegie Hall the Steinways as concert managers presented Ignace Jan Paderewski to his first American audience, with considerable fanfare. A spectacular success even in the advance sales, Paderewski's first tour netted some $15,000 over the preliminary estimates, but the firm refused to accept the sum. A few years later, with part of the proceeds of his tours, Paderewski established a trust fund for American musicians, of which William Steinway, just before his death, became a charter trustee.

If companies, like people, can be said to reach maturity at a certain age, Steinway & Sons attained theirs about the turn of the century.

The tide of prosperity in the early years of the century brought with it an increasing preoccupation with culture—a sort of compulsion toward the arts. In the houses of the rich the custom-made piano was one of the visible symbols of this preoccupation. The Steinways built large numbers of elaborate and ornate cases around the standard insides. Orders and royal appointments came to them from heads of state all over the world. In 1903 they built piano number 100,000 for the White House.

It was an age of concert triumphs, too, and Steinway & Sons, the makers of what came to be called "the Instrument of the Immortals," had a share in them. Paderewski was now at the height of his fame. Though the firm, in keeping with the growing specialization in the field of music, had gradually given up artist management, it expanded its services as suppliers of concert and rehearsal instruments to scores of artists. That relationship often ripened into cordial friendship; the Steinway round table at Lüchow's restaurant on 14th Street became a meeting place for musicians from all over the world.

Meanwhile, technical developments in the field of music were to have a profound effect upon piano making. By the early 1920s the mechanical reproduction of sound made good music available to tremendous numbers of people who had never enjoyed it before. The player piano reached the peak of its popularity about 1924, with noted pianists like Josef Hofmann making player roll recordings. Although the Steinways never took up the manufacture of player pianos, they did build instruments which could house the Duo-Art player mechanism, which was made and installed by the Aeolian Company of America. At the same time a large body of music on phonograph records (still imperfect owing to early recording techniques) was coming into being. And in 1922 for the first time a Steinway piano was sold to a radio station—WJZ, then operated by the Westinghouse Company in Newark, New Jersey. In the early days of radio, pianos had to be "voiced down" so as not to drown out the other performers.

Then came the crash of 1929, and the market for luxury goods was wiped out overnight. Like many companies, Steinway & Sons had to cut back severely beginning in 1931.

As if the depression were not bad enough, electronic recording and radio were now driving the player pianos off the market for good. Yet Steinway & Sons' salvation came in part from just this quarter. They knew better

The second White House Steinway, number 300,000, *made in* 1938.

than to pit themselves against technical progress. Instead, encouraged by their own sales to schools and institutions and by radio's broadening influence on musical life, they sought and found customers among radio stations at home and abroad.

Another important factor in the continuing existence of Steinway was the firm's long-standing interest in the development of small instruments, so farsightedly begun by Henry Ziegler in the early years of the century. The five-foot, one-inch "baby grand" and the 40-inch upright of the 1930s could be sold to people of modest means whose homes were small.

In 1938 the firm presented a second grand piano, number 300,000, to the nation, to replace the instrument given in 1903. It stands in the East Room of the White House, where many concerts and receptions are held. For nearly half a century the firm, through its representatives Henry Junge and Alexander W. Greiner, has enjoyed the privilege of serving as unofficial musical adviser to the White House.

Steinway & Sons were not idle during the years of World War II, even though pianos were declared nonessential to the war effort. At the factories parts were built for the large troop-carrying gliders for the U.S. Army Air Force: wings, underbodies, and tail assemblies. At the same time, piano making did not come to a dead stop. Over 2,500 40-inch verticals were sold to the United States Government beginning in 1942—the famous field pianos, or G.I. Pianos, as they were frequently called.

If Henry Engelhard Steinway should revisit the firm's factories today, he would see that his insistence on the importance of expert craftsmanship still guides his descendants in their work.

Mass production, the rule in many industries, cannot be applied to the making of fine pianos. The Steinway plant, therefore, is one-third modern factory and two-thirds a craftsman's shop.

Some of the qualities that make a fine instrument, notably richness of tone and balance of volume, are principally matters of taste and judgment, not of measurement and formula. In the Steinway factories dampers and hammers, for example, are regulated by hand and tested by the trained ear of the experienced worker. Although research in methods and machinery is always going on, it seems probable that tasks like these will always require hand work for best results.

A mechanism so complex, containing nearly 12,000 individual parts, offers almost endless avenues of investigation. New materials and methods of manufacture are under constant scrutiny by Steinway's research staff. Electronic gluing methods and new surfaces for piano keys are among the fields currently being explored.

The founder of the House of Steinway a century ago felt keenly his debt to music; it was a debt that made him look ceaselessly for ways of improving the piano. The Steinways of future generations will see to it that this tradition lives on—that Steinway's second century of service to music is as fruitful as the first.

Charlotte Holloman

"...On the Threshold of a Great Career"

YOUNG artists as a rule in this country have a hard road to travel. Their initial try is often a failure, in spite of thorough preparation. Sometimes "the stars are against them," not because they have not worked hard enough, but because they do not have the right conception of what is necessary to achieve success. Their training may have been too scanty, or their natural talent insufficient. With so much against them, it is an occasion to rejoice when a young artist hits the jackpot in a first appearance.

On February 25th in Town Hall, at 8:30 in the evening (to be precise, a few minutes later), a young woman, Charlotte Holloman, stepped on the stage and began to sing one of the most imaginative programs heard hereabouts for a long time: four arias by Vivaldi; a Mozart aria; Peter Cornelius' "Brautlieder"; Richard Strauss' aria "Ich komme" from *Daphne;* a group of contemporary American songs by Rorem, Swanson, and Duke; and a group of songs on the subject of the nightingale by Rameau, Alban Berg, Milhaud, Stravinsky, and Walter Braunfels. The audience was enthralled by this exquisite program exquisitely sung. The next morning, Charlotte Holloman's name was familiar to everybody interested in music in New York. *The New York Times* wrote: "An extraordinarily gifted young soprano named Charlotte Holloman made her debut in recital at Town Hall last evening. In her performance Miss Holloman demonstrated a vocal range and a facility nothing short of phenomenal. She executed staggeringly difficult arias as casually as if they were Marchesi vocalises." In the florid "Di face armate" from Vivaldi's *Juditha Triumphans,* the long and coupled roulades appeared to be tossed off by Miss Holloman with the greatest ease.

The soprano made a no less spectacular showing in Mozart's difficult "Mia speranza adorata" (K. 416). Miss Holloman even proved able to cope with the final scene of Strauss' 1937 opera *Daphne,* written with typical Straussian disregard for vocal limitations. The aria was listed as a first performance in this city.

Said the N. Y. *Herald-Tribune*: "One of the most arresting debuts to come along this season was made by Charlotte Holloman, young American soprano, last night at Town Hall. . . . It would be difficult to conceive of a vocalist coming to the recital stage with a fuller bounty of natural and cultivated resources than are possessed by Miss Holloman. To begin with, her voice is incredibly light and airy, clear, and just tinged at the edges with sweetness. It is balanced throughout its entire range, is capable of bird-like coloratura and equally adequate in the easy, middle-register rendition of difficult florid passages, several of which occurred in the opening Vivaldi arias. The singer is brimming with intelligence, too, and approaches her work with stylistic sensitivity and instinctive consciousness of the music's content. . . . So long as the quality of music was high one sensed utter assurance in the manner of its evocation. At those moments when the musical substance grew thin, however, a certain groundlessness and delicate confusion entered her singing as well. One can infer from this only a single thing: that Miss Holloman projects good music with ease, and mediocre music with difficulty. What a splendid condition!"

The object of all this laudatory comment is a young lady in her early twenties, married and mother of a baby daughter. She was born in Washington, D. C., where she went to public school. From the age of four she devoted considerable time to the study of music, especially the piano, first at what is now the junior department of Howard University. A beneficial interruption of this studious youth occurred when Miss Holloman's father received a Guggenheim Fellowship to study educational institutions in England. During this time his gifted young daughter attended the Guild Hall School of Music in London. Her father is now President of the Central State Teacher's College at Wilberforce, Ohio.

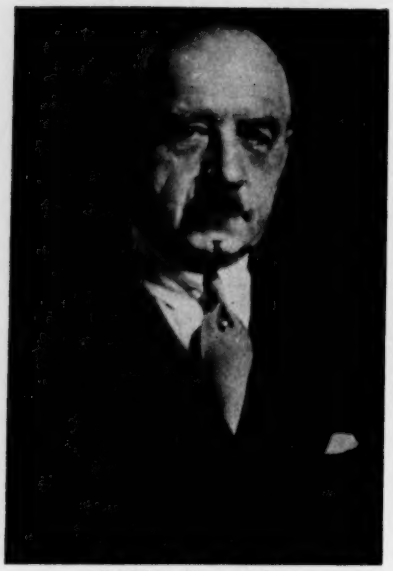
When she returned to the States, Charlotte Holloman continued her general and musical studies at Howard University, graduating from there *cum laude* as a B.A. During her last term she lacked several points needed for graduation. Since her interest was mainly directed towards music, she decided to take voice lessons. A close friend of her father, Todd Duncan, was at that time a faculty member of the University. It was with him that she took her initial vocal training. At the end of three months she appeared in a student recital. When she came on stage, her audience expected to hear her play the piano. When she took her position in the bow of the piano those who knew Charlotte's talent for the piano were puzzled. But their doubts were quickly removed, for this first recital was such a success that Todd Duncan suggested Charlotte should major in voice.

After Mr. Duncan left Howard University to devote all his time to his own career, Charlotte Holloman also left and came to New York, where she studied for and received her Master's degree in voice and music education at Columbia University. Upon Mr. Duncan's invitation, she joined him and toured the country, singing excerpts from *Porgy and Bess.* After a short interlude of teaching in Philadelphia, she returned to New York and taught music for three years in public schools. Wedding bells called, and Miss Holloman retired to live the more usual life of housewife and mother.

Before and after her marriage her interest in singing did not slacken. She studied with several teachers, among them Sara Lee, teacher of Todd Duncan.

It is pretty safe to predict that Charlotte Holloman is on the threshold of a great career. Industriousness and perseverance are its cornerstones, hard work its implement. For Miss Holloman knows that even the most beautiful God-given voice can not mature and flourish without being submitted to the most rigid discipline of a sensitive and discerning mind.

DR. HENRY W. LEVINGER



Rudolph Ganz today

A VIGNETTE OF FIVE-YEAR-OLD "RUDI" GANZ

Five-year-old "Rudi"

By RENÉ DEVRIES

IN 1882 the German Festival took place in Zurich, Switzerland—a compliment paid to Switzerland every ten years. Franz Liszt was the leading figure of this great international Festival, in many appearances playing two-piano concerts with Anton Rubinstein. Rudolph Ganz's grandfather, who as an artist had visited Paris and become very friendly with Daguerre, the inventor of photography, returned to Switzerland to become the first photographer in that country. He was evidently famous in his profession, for in his collections of photographs are the crowned heads and the foremost artists of the world. Franz Liszt agreed to sit for a portrait, the original of which, with Liszt's signature, hangs in Ganz's home in Chicago.

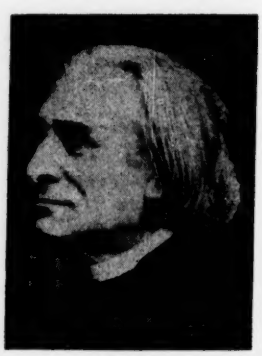
Here, little Rudi comes in, or, rather, goes out. Swiss children were hardly ever heard of, and while Herr Liszt was entertained with a glass of port wine in the family music room, little Rudi was hurried into the children's room in the back of the apartment. For this cruel incarceration big Rudi never forgave his parents. Rudolph Ganz is often asked about this incident in his early life, and he always answers that if the great master had kissed him on the brow (as he no doubt would have done—it was his custom), that brow would have been left unwashed for weeks to come.

In 1911, the 100th anniversary of Franz Liszt's birth, Mr. Ganz was asked to be soloist at the Liszt anniversary programs of the Boston and Chicago Symphony concerts. He played both of the Liszt concertos on the same program under Frederick Stock—the E-flat before intermission, and the A Major after intermission. To a newspaper woman who asked him at that time why he performed them both on the same program, he answered, "because he didn't write three."

Young Edward MacDowell

A publicity story, pointing back to the year 1882, spoke of the real anger older Rudi expressed over the neglect that befell five-year-old Rudi, when he missed meeting the great master of whose works he had become a great interpreter. Ganz insists that had he had a chance to say a word, it would have been as follows: "I know you are one of the greatest musicians of all time and I'm only a tiny little boy, but I want you to know that I'm going to be the soloist in 1911 at the Franz Liszt 100th birthday anniversary celebration in America with some of the finest orchestras over there, and that I may even play both of your concertos on the same program."

What about young Edward MacDowell? He had gone to Weimar with a recommendation to Franz Liszt from his teacher, Joachim Raff. It is told that young Edward arrived at the Master's home while he was giving a lesson to one of his most gifted pupils, Eugene d'Albert. The young American had brought with him his first piano concerto in A minor, which he performed for Liszt, the orchestral accompaniment being played on a second piano by young d'Albert, who had to sight-read it. Liszt showed great interest in the composition—probably the first American music he had ever heard. He then told MacDowell: "Come to Zurich for the great Festival and I will have you appear in one of the concerts as composer-pianist, playing your Suite in E minor." No doubt young Edward was around the Master during most of his stay in Zurich. It would have been only natural for Liszt to say to him, "Come along, I'll have my picture taken at Ganz's." There might have been another glass of port wine; there might have been a photograph of the old master and the promising young American master; and there might also have been a meeting between Edward MacDowell and little Rudi. Little Rudi might have said to him, "I know I'm not much just now, but, believe me, I will play some of your compositions six months after I arrive in the United States"—which he did in September, 1900, at the annual meeting of the Illinois Federation of Music Clubs. Furthermore, little Rudi might have said, "I shall be president of The MacDowell Association, which will do you great honor."



Franz Liszt

THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*

CARNEGIE HALL

Lilly Windsor, soprano, Feb. 19, E—Miss Windsor, who has sung with much acclaim on two continents, disclosed some of the reasons for her success, the chief being a long-ranged, flexible voice of marked natural beauty. Technically she did not appear to have realized her potentials of clarity and volume. During the first half of her program the lengthy, ably negotiated phrases were breath clouded and the intrinsic tonal quality became indistinct. The soprano is an intelligent, likable singer, however. She can toss out high A's and B's like confetti, and the concert held many enjoyable moments. Miss Windsor must also be commended for style and touching emotional delineation, particularly in the Schumann "Frauenliebe und Leben." Other notable high points were the final "Alleluia" from Mozart's motet, "Exsultate, Jubilate," Norina's aria from "Don Pasquale," and fine singing in the Poulenc and Debussy songs. At the piano, Carroll Hollister played the entire exacting program from momery.
M. C.

Lilly Windsor—" . . . tosses out high A's and B's like confetti."

The striking thing about Miss Windsor's singing is the great skill with which she uses her voice, which in itself is not a strikingly beautiful instrument . . . tremendous breath control . . . has assurance and wonderful poise . . . principal defects of her singing are her trill, which at present exists in a very rudimentary state, and the extreme upper notes of her range, which are not accurately in focus.
J. B., N. Y. TIMES

. . . she is never very soft and never too loud. Her breath control is remarkable; she can float a phrase forever. Miss Windsor's most grateful quality, however, is the clarity with which she projects every element of the music she sings.
T. M. S., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic - Symphony, Feb. 21, A—The American debut of the Spanish pianist Soriano highlighted this Sunday afternoon concert conducted by Dimitri Mitropoulos. Schumann's perennially lovely Concerto for Piano and Orchestra in A minor (Op. 54) was the vehicle chosen to carry Mr. Soriano to quick recognition by his New York audience as a virtuoso of eminence. His provocative Castilian temperament is admirably adapted to proclaim the romance, lyricism, and passion abounding in the Schumann score. The personable newcomer from Spain received an ovation generously shared with Mr. Mitropoulos, who directed *sans* score.
H. I. B.

He played the Schumann Piano Concerto and it cannot be said that the impression he made was a strong one. There were moments of individual and poetic insight, but there was a tendency for the sound to die away and there was a want of strength and firmness in bravura passages.
R. P., N. Y. TIMES

Mr. Soriano's tone emerged sparkling and lovely, and his technique scrupulously clean and sturdy. The pianist is possessed of a passionate and provocative temperament which allowed him to deal with the Schumann concerto on its own terms.
J. S. H., N. Y. HERALD-TRIBUNE

National Orchestral Association, Leon Barzin conducting, Feb. 22, E—The well-trained orchestra devoted an entire evening to accompanying the two soloists—Blanche Tarjus (a French violinist playing under the auspices of the Jeunesse Musicale de France) and Lillian Kallir (who had toured France

Leon Barzin, conductor of the National Orchestral Association, shown with the two young soloists of the evening—Blanche Tarjus (violinist) and Lillian Kallir (pianist).

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under the sponsorship of the National Music League)—in Mendelssohn's Violin Concerto, the American premiere of Jean Hubeau's Violin Concerto in C, Alan Hovhaness' Concerto No. 5 for piano and strings, and Schumann's Piano Concerto. Interest centered on the novelties. The French work is a well-behaved piece in traditional idiom, well written for the violin, and effective in its brilliant passage-work and ingratiating melodism. Mr. Hovhaness adheres to his style, which is an attempt to transplant an often monotonous orientalism into an almost neoclassical design. Miss Tarjus has a small but agreeable tone and ample dexterity. Miss Kallir, not unknown here, has developed into a fine, mature artist who (especially in the Schumann concerto) excelled in the musical and technical projection of the work. She was very much feted by the audience. H. W. L.

> (Mlle. Karjus) . . . *proved to be a violinist of sound schooling and refined tastes. Her technique is reasonably secure and her tone is of pleasant texture, though small.* (Miss Kallir) . . . *her playing in the Hovhaness had the crispness that the gamelan atmosphere of the piece required. Turning to the Schumann, she entered its romantic world with technical aplomb and considerable poetry.* H. T., N. Y. TIMES

> *Miss Tarjus displayed technical deftness and musicianship; her tone, not large in volume but flexible, gained clarity during the Mendelssohn work . . . dexterity was more fully exhibited in the Hubeau concerto. In the Schumann concerto, Miss Kallir played with ample digital skill, despite a little blurring of detail in some softer passages; there was zest and brilliance in proclamative measures.* F. D. P., N. Y. HERALD-TRIBUNE

Minneapolis Symphony, Antal Dorati conducting, Feb. 23, E—This was the first appearance of the Minneapolis Symphony Orchestra in the city in four seasons, and Mr. Dorati's Carnegie Hall debut. The orchestra is an efficient ensemble. The various groups blend well and are well trained. What is missing is mellowness in an otherwise excellent string section, a shortcoming which might be the result of the conductor's drillmaster approach to conducting, which does not allow his musicians much opportunity to breathe. The program opened effectively with Rossini's Overture to "Italiana in Algeri," played with brilliance and abandon. Mozart's Symphony No. 40 in G minor (K. 550) fared less well, being interpreted with too little imagination and elegance. The important novelty, introduced to N. Y. audiences by the orchestra, were Three Symphonic Pieces from "Lulu" by Alban Berg. These excerpts, very difficult to judge as excerpts, are powerful pieces full of the oscillating orchestral design which distinguishes the "Wozzeck" score. The closing Adagio is much influenced by Wagner and Mahler, but has great emotional appeal. Bartok's Concerto for Orchestra, now almost a modern classic, closed the program brilliantly. There was great applause for conductor and orchestra. H. W. L.

> *The orchestra was well drilled, and there is no question of the conductor's authority in directing and controlling his men.* O. D., N. Y. TIMES

> . . . *the Minneapolis Symphony had its foot planted firmly on the top of this nation's orchestral ladder. For they play like devoted demons. . . . And their conductor, in his vast control and authority, is no less demonic than they.* J. S. H., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic Symphony, Feb. 25, E—Guido Cantelli opened his guest appearance at the helm of the Philharmonic with Gabrieli's Canzon for Eight Voices in the adaptation of his teacher Giorgio Ghedini. The pieces, written for eight brass instruments, are archaic and would be more effective in a cathedral, for which they were originally conceived. Bartok's Music for Strings, Percussion and Celesta, an ingenious study in coloristic effects and inventive countrapuntal writing, followed. The performance seemed to suffer from the conductor's effort to over-clarify and from a not always clear understanding of his intentions by the orchestra. Brahms' Symphony No. 1 in C minor (Op. 68) closed the program. It was interpreted dramatically by Mr. Cantelli, but his approach was often sentimentalized and the tempi were too slow, so that the second movement did not flow as it should. The audience liked the interpretation, however, and gave an ovation to conductor and orchestra. H. W. L.

> *He controlled the orchestra superbly. But the program was badly arranged and the first half of it was dull . . . the Brahms symphony was nobly communicated, integrated in its every line and detail.* O. D., N. Y. TIMES

> (Brahms Symphony No. 1) *Mr. Cantelli . . . understood the work as a whole and its musical continuity . . . there was memorable instrumental song in the andante. The level of sonority was, perhaps, a little too constantly high in the first movement, but the vigor and volume of the work's more outspoken measures were in character with its essential largeness of scale.* F. D. P., N. Y. HERALD-TRIBUNE

Philadelphia Orchestra, March 2, E—Eugene Ormandy with his usual inspirational power conducted his superb orchestra, The Temple University Choirs (Elaine Brown, director), and Frances Yeend (soprano), David Lloyd (tenor), and Mack Harrell (baritone) in Rachmaninoff's choral symphony "The Bells" (Op. 35) for orchestra, chorus, and solo voices. The work, like the famous poem by Schiller, "Das Lied von der Glocke," uses the bell as a symbol for various experiences and moods. The first and second movements —devoted to the musical projection of a sleigh ride (with tenor solo) and a wedding (with soprano solo) — are happy movements, though all the time beset with an undertone of sorrow so

typical of Slavic music. The third movement describes the bells' function as a fire alarm. Exclusively choral, it is spiced with excellent dramatic effects. In the last movement the bells toll to a funeral, the baritone delivering the threnody. It is emotional music, but it speaks in simple terms and is utterly human.

Lorna Sidney was soloist in Prokofieff's Cantata "Alexander Nevsky" (Op. 78) for chorus, mezzo-soprano solo, and orchestra. Written for a patriotic movie to glorify a character of ancient Russian history, the music is highly decorative. Prokofieff's masterly technique is evident, but the work is ornate rather than full. The performance was brilliant and evoked cheers from the audience for all participants. H. W. L.

("The Bells") . . . *Sincerity, lyricism, a mild romanticism that is utterly genuine, though far indeed from the fantasy and atmosphere of Poe, are continually in evidence.* ("Alexander Nevsky") . . . *It is all first-class movie music in the modern manner, including the song of mourning that Lorna Sydney sang in elegiac vein. But as music* per se *this cantata does not all stand forth independently and in its own organic right.* O. D., N. Y. TIMES

("The Bells") . . . *It is the product of a genuine melodist, and yet it contains not a single decent tune . . . bland, vapid, without punch or point . . . sad, woefully sad—a real jeremiad . . . an empty lament . . . shapeless, formless, downright silly in its orchestral practices and in no apparent way worthy of the name of its creator.* ("Alexander Nevsky") . . . *It is Prokofieff at his best. Mr. Ormandy and his orchestra have . . . achieved . . . complete unanimity and absolute technical perfection. In the "Nevsky" solo, Miss Sydney produced tones of velvet, darkly dyed, and her reading of her ode was thoroughly in keeping with the valorous intent of the work.* J. S. H., N. Y. HERALD-TRIBUNE

TOWN HALL

Jean Casadesus, Feb. 19, E—Jean Casadesus, carrying on the famous family tradition, gave his first N. Y. recital. The extremely gifted young pianist performed not only with brilliant technical facility, but gave ample evidence of mature interpretative insight. Opening with a lucid and intelligent reading of the Bach Toccata and Fugue in C minor, the pianist then offered Mozart's Nine Variations on a Theme of Duport, a model of polish and elegant tonal colors. Another aspect of his temperament came to the fore in the Schumann Intermezzi (Op. 4). A certain detachment in his artistic conceptions, alien to the romantic spirit, deprived this work of an ebullience and spontaneity proper to it. The remainder of the program consisted of eight études, among them two by his eminent father, Robert. Mr. Casadesus' fluent execution constructed perfect miniatures, sparked by an urgency that indicated the sincerity of the artist's thoroughly musical approach. M. D. L.

Jean Casadesus—" . . . brilliant technical facility . . . mature interpretative insight."

He does not have the romantic temperament. . . . His approach . . . was honest . . . his technique was rather stiff, his tone was unpleasantly pushed in fortissimo sections, and at times the tonal result was actually clumsy. H. C. S., N. Y. TIMES

The musical medium was always clear, with no obscuring of fine detail; vigor was judiciously employed, and he gave an impression of interpretative individuality without seeking to emphasize a personal element. F. D. P., N. Y. HERALD-TRIBUNE

Alfonso Montecino, pianist, Feb. 21, A—The Chilean pianist, Alfonso Montecino, was heard in Town Hall Sunday afternoon in a delightful program of Beethoven, Stravinsky, Liszt, Albeniz, and Ravel. The opening selection, Beethoven's Six Variations in F (Op. 34), displayed a moving tenderness marred only by lack of vigor in dynamic contrast. Even the Stravinsky Serenade in A, a cold work to some, was filled with strong personality. The Liszt Sonata in B minor, equally formidable, was a surging emotional experience. Mr. Montecino rounded out his recital with "Almeria" and "Lavapies" by Albeniz, and "Jeux d'eau," "Oiseaux Triste," and the Toccata from "Tombeau de Couperin" by Ravel. In these selections the pianist proved himself remarkably adept, technically and artistically, and his audience called him back for several encores. W. L. F.

. . . he was in his own element in the "Almeria" of Albeniz and Ravel's "Jeux d'eau," "Oiseau tristes," and Toccata. All of them were most admirably performed with mood and atmosphere, tonal charm, poetry to a degree far above that of the average pianist. N. S., N. Y. TIMES

The Chilean pianist was at his best in the Albeniz and Ravel works which closed the set program. F. D. P., N. Y. HERALD-TRIBUNE

N. Y. Concert Society, Feb. 21, A—The Fine Arts Quartet—Messrs. Sorkin and Stepansky (violin), Ilmer (viola), Sopkin ('cello)—and Metropolitan Opera bass-baritone Hans Hotter, assisted at the piano by Paul Ulanowsky, were the featured artists of a concert which presented the local premiere of William Walton's Quartet in A minor, six songs

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from Schubert's "Schwanengesang," and Beethoven's Septet for strings and winds (Op. 20). In the latter David Glazer (clarinet), Bernard Garfield (bassoon), John Barrows (French horn), and Julius Levine (double bass) assisted. Walton's composition is masterfully written and conceived in a romantic and conservatively modern spirit. The Fine Arts Quartet played with delicacy and excellent tonal balance. Hans Hotter, in spite of his great interpretative gifts, could not avoid an impression of sameness which pervaded the Schubert songs he had chosen. But his rendition of the "Atlas" and "Doppelgaenger" remain in this listener's memory as impressive dramatic achievements. H. W. L.

The quartet was well played, so far, at least, as exterior characteristics of pitch and sensitivity in performance were concerned . . . . most of the songs were of a dark color and somber mood, and Mr. Hotter, with all his fine intelligence and sincerity as an artist, was not excessive in the variety of tone color and inflection that he was able to impart to them.
O. D., N. Y. TIMES

The Fine Arts Quartet gave a good performance, although a fuller, richer tone would have helped . . . a marvelous singer in a marvelous performance of Schubert's Six Songs from "Schwanengesang" . . . great sensitivity and intimacy in his lieder.
P. G-H., N. Y. HERALD-TRIBUNE

Thaddeus Brys, cellist, Feb. 21, E—This youthful artist had presented himself to New York audiences a couple of seasons ago as a pianist; this time he appeared playing the cello. He was ably assisted at the piano by Joseph Wolman, who really led things—for, although Mr. Brys' tone is of remarkable beauty, the recital never surpassed the limits of a gifted pupil's performance. He had neither the virtuosity demanded by Locatelli's Sonata in D, nor the musical insight to bring Brahms' Sonata in F (Op. 99) to life. Jacques Ibert's Concerto for cello and piano, a N. Y. premiere, was played with too little elegance. Tchaikowsky's Rococo Variations closed the evening. A well-disposed audience applauded with great cordiality. H. W. L.

. . . played carefully and accurately. But the earnest, uniform approach reduced all nearly to a common level . . . it was only when the music had a certain, slow melodious sweetness that one got a sense of personal communication. R. P., N. Y. TIMES

. . . has sound musical instincts, but not enough technical and tonal equipment to make his instrument interesting as a solo one. His tone is not big and free, nor are his fingers sufficiently quick and immediate in reaction for works as difficult as those played last night.
T. M. S., N. Y. HERALD-TRIBUNE

Willie Thomas Jones, baritone, Feb. 23, E—This young singer evidently possesses arresting qualities of voice and interpretative conviction. On this occasion, however, either debut nerves or lack of basic vocal technique left him enmeshed in the intricacies of an over-demanding program. The surprising feature of Mr. Jones' performance was that he did his best work in exacting numbers: the Bloch Psaume XXII; Brahms lieder; and the expressive Buxtehude Cantata "Ich sprach in meinem Herzen," sung with string quartet. First time programmed were: "She's Somewhere in the Sunlight Strong" by Seymour Barab, "The Happy Life of a Country Parson" by Charles Jones, and Everett Helm's "For My Lady." Otto Herz was at the piano; the instrumental quartet listed Isidor Lateiner, Helen Kwalwasser, Max Serbin, George Koutzen. M. C.

. . . has a singing style of the sort often produced by today's haphazard training methods, in which all sorts of interpretative refinements are grafted on an essentially unsound vocal technique. . . . However, the potentialities are there in Mr. Jones' case, if they can be realized.
J. B., N. Y. TIMES

Range and finesse of vocal color had their limitations, and the singer missed occasional fine expressive distinctions. But at times he commanded vocal timbres and hues which suggested almost instrumental qualities. . . . While vocally not beyond cavil, the recital as a whole gave an impression of promise.
F. D. P., N. Y. HERALD-TRIBUNE

Gina Bachauer, pianist, Feb. 24, E—From the beginning of her auspicious career in this country, Miss Bachauer has shown that she is an individualist with powerful technique and dynamic control, and that she plays her chosen

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music with a sincere conviction of style and meaning. These qualities make her a platform personality that one either likes tremendously or not at all. For this listener the first declaration holds. To one whose predilection is for romanticism in musical sound the recital was exciting, a revelation of the pianist's sensitivity to delicate and forte effects, with due discrimination in the use of each for sustained interest and contrast. The Bach was over-pedalled and clouded. In the Liszt B-flat Sonata Miss Bachauer offered dramatic playing. In the following Chopin Polonaise, the demanding F-sharp minor, the instrument sang under her agile fingers with splendid, climactic color. In the Debussy "Pour le Piano" she skillfully altered the usual conception into a charming smaller form which did not sacrifice either the rhythms or scope of the piece. M. C.

There is a quality of individuality to Miss Bachauer's pianism and interpretations that, no matter what one thinks of them, are unique. Conceivably some listeners can take it or leave it alone. This one is glad to take it gratefully. H. C. S., N. Y. TIMES

Gina Bachauer . . . left this listener wondering how so fine a musician could make such ugly sounds. Her finger work was of the cleanest! her phraseology and rhetoric were mature, sophisticated, warm; her handling of the pedal gave proof of a subtle ear. And yet the sound of her playing, whether very loud or very soft, was dead, thumpy, non-vibrant. Miss Bachauer's hand is a master hand. I simply do not know how to judge the occasion . . . the performance could be fairly described, I think, as grand but not beautiful.
V. T., N. Y. HERALD-TRIBUNE

Charlotte Holloman, soprano, Feb. 25, E—Superb vocalization, such as one seldom hears among today's debutantes, was the prevailing standard of Miss Holloman's first New York recital. The soprano seemed very youthful for consummate achievement, and a glance at the terrifying program gave this reviewer some qualms. But these melted before the radiance of *fioriture* and tonal clarity in the opening Vivaldi arias. After this impressive group, one needed only to sit back and enjoy everything Miss Holloman offered in song. To enumerate a few of the attributes observed at this first hearing: she was personable and easy on stage; she disclosed marked understanding of text and mood color; she possesses a spectacular voice of beautiful timbre which ascended and descended the vocal octaves with exciting ease. She coped with the cruel Straussian tessitura of the Daphne aria, mellowly fluted through Mozart's "Mia Speranza Adorata," and sang with lyric sweetness the "Brautlieder" cycle of Peter Cornelius. The second half of the concert maintained interest and disclosed other facets of artistry in songs by contemporary American composers, which included a first New York hearing of Rorem's setting of "The Nightingale" (1500 A.D) and Swanson's "In the Time of Silver Rain." The last group was unique, listing "Nightingale Songs" chosen from the works of Rameau ("Hippolyte et Aricie"), Alban Berg, Milhaud, Stravinsky, and Braunfels. Lowell Farr was the splendid accompanist. M. C.

. . . demonstrated a vocal range and a facility nothing short of phenomenal. She executed staggeringly difficult arias as casually as if they were Marchesi vocalises.
J. B., N. Y. TIMES

One of the most arresting debuts to come along this season. . . . It would be difficult to conceive of a vocalist coming to the recital stage with a fuller bounty of natural and cultivated resources than are possessed by Miss Holloman . . . her voice is incredibly light and airy, clear, and just tinged at the edges with sweetness . . . capable of bird-like coloratura and equally adequate to the easy, middle-register rendition of difficult florid passages . . . brimming with intelligence . . . approaches her work with stylistic sensitivity and instinctive consciousness of the music's content. L. T. N. Y. HERALD-TRIBUNE

Paganini Quartet, Feb. 27, A—Beautiful performances played on fine instruments characterized the program offered by the Paganini Quartet, which demonstrated an over-all sympathy for the requirements of the music. Three quartets were programmed, each from a different period. The concert opened with a spirited rendition of the Quartet No. 2 in F by Prokofieff, a terse work with more than a little humor in it. This was followed by the Debussy Quartet, which did not seem to get under the fingers (or into the dispositions) of the players as had the Prokofieff. The program concluded with the Beethoven A minor Quartet (Op. 132). This work offers innumerable difficulties, all of which the Paganini Quartet managed to overcome. W. C H.

Everything is intelligent, urbane, polished and refined. But in certain types of music one could have wished for a greater degree of force. There was a tendency . . . to smooth everything out. . . . H. C. S., N. Y. TIMES

Unfortunately, none of the music really came to life . . . the sound of the quartet was rough, lacking in sonority, and devoid of the cohesiveness one expects from a chamber group. . . .
L. T., N. Y. HERALD-TRIBUNE

Josef Marais and Miranda, Feb. 27, E—This popular team of Balladeers again proved their box-office strength by performing to a capacity New York audience of typical "fans." To the fine guitar accompaniments by Mr. Marais the husband-wife entertainers sang South African, American, French, English, Swiss, Netherlands, and Scottish folk songs in their inimitable manner. Both in solo and duo work Marais and Miranda stirred their listeners to demonstrations of approval. "Sarie Marais," favorite South African Boer War song, opened the long program that ended with another South African group titled "Marching to Pretoria."

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"Jim Brown" ("A minstrel tune of the nineteenth century at the time Andrew Jackson, 'Old Hickory,' was President") "brought down the house" and was repeated. Miranda's softly imitated bugle calls were both clever and ludicrous. The house lights were finally turned on to send the applauding crowd home. H. I. B.

The accomplishments of Mr. and Mrs. Marais in their chosen field are well known here, and this concert had diversity of atmosphere as well as of material. Both voices are convincingly expressive vehicles with appealing timbres. . . . Mr. Marais . . . also proved to be a talented guitarist.
F. D. P., N. Y. HERALD-TRIBUNE

Joan Rowland, pianist, Feb. 28, A—In her second Town Hall recital, Joan Rowland displayed a maturely conceived, artistically sound performance of an interesting well-chosen program. The Bach-Liszt Prelude and Fugue in A minor and Brahms' Variations on a Theme by Robert Schumann, together with the Beethoven Sonata in E flat (Op. 31, No. 3) disclosed impeccable taste and sureness of technique, lacking only a certain convincing power traditionally associated with these classical works. In the third group of the afternoon—two Intermezzi from Op. 45 by Reger, Nocturne in D-flat (Op. 63) by Fauré, and two Bagatelles from Op. 6 by Bartok—Miss Rowland lost her former restraint and delivered warmly ingratiating performances. The afternoon came to a close with a scintillating rendition of Godowsky's Concert Paraphrase on "Die Fledermaus," which displayed her innate musicality and digital dexterity. W. L. F.

Her difficult program was well devised, and all of it was accurately and expressively played.
N. S., N. Y. TIMES

. . . musical sensitiveness . . . imaginative understanding. . . . But there was a need for a greater expressive range and penetration and in certain phrases, a more pronounced musical profile. F. D. P., N. Y. HERALD-TRIBUNE

N. Y. Concert Society, March 1, A—In its final performance of the season the Concert Society of New York presented a program of characteristically discriminating taste. Along with the Amadeus String Quartet, Phyllis Curtin and Alice Howland were featured with Paul Ulanowsky at the piano. Opening with the Haydn C Major Quartet (Op. 54, No. 2), the group projected an uncompromising authority in the presentation of sharply outlined musical ideas; however, after Schubert's "Death and the Maiden" Quartet, there was no doubt that these ideas were perfectly convincing, for the group played with incredible brilliance, at times compulsive, at times assuasive. Seven duets by Brahms for two female voices separated the quartets. Both Miss Curtin and Miss Howland did their best in these captivating songs, but unfortunately their voices resisted blending. Once again Paul Ulanowsky proved himself an expressively integral element in the proceedings. M. D. L.

. . . played with wonderful balance, and each quartet was approached in its own manner. Warmth, lyricism and, where needed, intensity, were the chief characteristics.

R. P., N. Y. TIMES

. . . some of the loveliest string music that this devotee has ever heard. . . . Phyllis Curtin and Alice Howland, accompanied by the impeccable Paul Ulanowsky, sang ever so charmingly seven duets from Brahms for soprano and alto voice. They sang on pitch, with lovely tone, together in every way and in perfect German.

V. T., N. Y. HERALD-TRIBUNE

Donald Dickson, baritone, March 2, E —In his first N. Y. recital in six years Mr. Dickson made a becoming impression as a refined musician. In a program of three Handel arias, Brahms *lieder,* a Verdi aria, Duparc Chansons, and various American works, he preserved the individuality of each group with effectual artistry. Although the artist is at times edgy with a weak lower register, he possesses one of the most voluminous voices hereabouts with vibrant top tones. In the first N. Y. performance of Copland's adaptations of old American songs, notably lyric and economical settings, Mr. Dickson excelled both technically and musically. Throughout the evening he sang with spirit and vocal surety. Otto Seyfert was at the piano. M. D. L.

. . . despite his ability to fill every corner of Town Hall with tone, Mr. Dickson is no unskillful screamer. His voice is smoothly and evenly produced throughout its quite phenomenal range. J. B., N. Y. TIMES

He knew how to win an audience, and he held it with assurance throughout a program . . . big, resonant voice . . . accurate pitch . . . an artist of considerable distinction.

A. M. B., N. Y. HERALD-TRIBUNE

Ralph Kirkpatrick, harpsichordist, Jan. 20, Feb. 10, Mar. 3, E—Mr. Kirkpatrick's literary efforts, his musical editing, and his scholarly performances make him without a doubt the most outstanding contemporary authority on the works of Domenico Scarlatti. All sixty Scarlatti sonatas, as they appear in the complete Schirmer edition (also edited by Kirkpatrick), were represented in three recitals in Town Hall. The final recital, as well as the preceding two, was programmed in three sections: early, middle, and late sonatas. The audiences treated Mr. Kirkpatrick almost reverently, a reception accorded only a few artists. His approach is scholarly, musically direct, and technically brilliant. One has the impression upon hearing Mr. Kirkpatrick's playing, and upon comparing his performances with those of other harpsichordists, that his ideal is to present the music as nearly faithful to its original conception as possible and without redundant personal coloring. This is not to say that all of the dramatic implications and emotional nuance inherent in the music are not displayed. Mr. Kirkpatrick is a musician's musician. G. W.

Mr. Kirkpatrick played like the musician and master of his metier that he is, and communicated a most absorbing and diverting succession of compositions in small form by a composer who was one of the most original figures of a great musical period.

O. D., N. Y. TIMES

There was the utmost delicacy of dynamic shading with nuances of instrumental color, but he also revealed a remarkable and sometimes unexpected gamut of hues and timbres and dynamic range.

F. D. P., N. Y. HERALD-TRIBUNE

CARNEGIE RECITAL HALL

Edith Bailey, contralto, Feb. 28, A—In a well-balanced program, Miss Bailey showed that she is musically gifted with good taste and feeling for style; moreover, she has the faculty of pleasing an audience. Although listed as a contralto, the best part of her singing lay in the upper medium part of her voice where the tone was often of the desirable "cello" quality, and her long-spun legatos and swift florid passages were smooth and flexible with a velvet timbre carried to the top of her range. The singer's low notes were slightly veiled and unevenly emitted, a small fault in so agreeable a performance. The opening groups included two fine Handel airs, "Cangio d'aspetto" and "Furibondo"; Bach's "Menschen, glaubt doch dieser Gnade"; lieder of Brahms, Strauss, and Marx; and the "O Mio Fernando" aria from Donzetti's "La Favorita." Fontenailles' lovely "Roses d'hiver" opened the French group, and the final selections by contemporary composers were enhanced by selectivity and clear enunciation, especially Michael Head's "Come, Take Your Lute," Vaughn Williams' "Thy Twilight People," and Carpenter's brooding "The Day Is No More." Stuart Ross played outstanding accompaniments. M. C.

There was sensitivity to her interpretations, and the voice was basically of good quality, but a lack of vocal control prevented her from making the best of her abilities.

H. C. S., N. Y. TIMES

. . . a commendably sober approach to music: she does not add a breath of distracting mannerism to a song but sticks to a straight path . . . enunciation . . . exceptionally clear. Unfortunately, the voice itself, though rich and round in its upper reaches, projects in a single band of color and dynamics, a factor which does not allow for very limpid and relaxed interpretations, or varied ones.

T. M. S., N. Y. HERALD-TRIBUNE

Wendell Anderson, baritone, Feb. 28, E —Mr. Anderson, baritone, possesses a voice of fine quality, especially in his middle range. But his most notable attribute is an absolutely flawless diction, which in itself is capable of putting across any song. The program featured the first American performances of songs by Pendleton, Citron, and Gunnar Berg. The Pendleton setting of

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Poe's "The Bells" was not only ungrateful to the soloist's voice, but also lacked any invention whatever. This is not true of the songs by Citron and Berg, for they would be effective on any program. All in all, except for an occasional straining to reach high notes, Mr. Anderson's well-schooled voice is a pleasure to listen to. W. C. H.

Mr. Anderson has a pleasing, warm voice, rather limited, however, in its easily accessible range . . . the singer is tasteful at all times, his intonation is precise, and his diction clear.

L. T., N. Y. HERALD-TRIBUNE

June Kelly, soprano, March 1, E—"America Scene in Song" was the title of a recital given by June Kelly with the assistance of Gibner King at the piano. The singer sang groups of songs from the Colonial Period; folk songs; bayou ballads; songs by Chadwick, Foote, Wakefield Cadman, Stillman Kelley, and Ives; and excerpts from "The Consul," "The King and I," and "Porgy and Bess." She also supplemented the aural appeal by a change of costume appropriate to the period. A fine singer and good show-woman, Miss Kelly projected her songs effectively. This kind of recital-show is a welcome addition to the more usual concert program. Miss Kelly was enthusiastically feted, and responded after each group, and especially at the end of the evening, with encores.

H. W. L.

. . . persuasive in these various kinds of song, conveying the general atmosphere of the types represented in the sections of the program and the expressive mood of the individual items . . . notably intelligible enunciation . . . warmth . . . good range of color . . . appealing voice. . . .

F. D. P., N. Y. HERALD-TRIBUNE

The Fleetwood Singers, March 2, E—An interesting program of wide scope was given by the Fleetwood Singers under the direction of their conductor James Fleetwood. It embraced the 15th century "Missa Prolationum" by Johannes Ockeghem; compositions by Gabrieli, Palestrina, de Rore and Banchieri; four Brahms songs; and the "Five Flower Songs" by Benjamin Britten. This serious, smooth-singing group of 16 singers presented in its complete form the lengthy and difficult *a capella* "Missa Prolationum," in which the male and female scores are written in different time. There was a generally high degree of vocal and musical integration, although occasionally a lack of choral cohesion between the various parts disrupted the tonal flow at these points and was accompanied by a blurring of the lower-voiced male section. The "Benedictus" was effectively handled in all details. Of the later groups, the Banchieri "Contrappunto" was skillfully interpreted, while the "An die Heimat" and "Sehnsucht" by Brahms were outstanding for tonal balance and color, and displayed splendid dictional clarity. Gertrude Adler was at the piano. L. C.

("Missa Prolationum") . . . *a tribute to the skill of the group that it could sing it with a sense of spontaneous ease and with such over-all sweetness of tone. The intervening Brahms selections, though, were rougher.*

R. P., N. Y. TIMES

In terms of technique, the chorus was not entirely in control of the early, modal music, and the pure ebb and flow of the vocal lines was impeded by uncertainty and simple searching for notes . . . In the concert's second half, however . . . the ensemble seemed more thoroughly aware of the music's stylistic requirements.

L. T., N. Y. HERALD-TRIBUNE

KAUFMANN AUDITORIUM

The New York Pro Musica Antiqua, Feb. 22, E—At this concert presenting works of Salamone Rossi, a Jewish contemporary of Claudio Monteverdi at the Court of Mantua, the Pro Musica Antiqua accomplished two extraordinary feats: it brought to the public works by an unknown composer of first rank, and it performed those pieces in

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a manner which never allowed the performer to get in the way of the music. The vocal music, both secular and liturgical, and the trio sonatas of Rossi are delightful works, written in the late Renaissance - early Baroque idioms, but with an originality and taste which mark them as music which should be heard again and again. We can offer nothing but praise for this commendable job by the New York Pro Musica Antiqua. W. C. H.

Musically, it was a charming evening, for everything Rossi composed, it seemed, was tender and lovely, and the performances under Noah Greenberg's sensitive direction had the gentleness, skill and linear clarity for which his group is already noted.

R. P., N. Y. TIMES

The New York Pro Musica Antiqua, under Noah Greenberg's direction, was the performing group, and to them all praise is due. With a single stroke they have placed a largely neglected composer in his proper perspective, and have, at the same time, returned to the land of the living a genius of the highest inspiration.

J. S. H., N. Y. HERALD-TRIBUNE

THE NEW SCHOOL

The Society for the Second Performance of American Music, Feb. 27, E—There is nothing like a new and good idea. This time it was conceived by a young conductor, Robert Mandell, who thought that American music should receive more than a premiere performance. In many cases the reason behind these premieres is merely a desire for publicity by conductor, orchestra, or soloist. Good music deserves repeated hearings. Mr. Mandell did something about it, which resulted in the founding of The Society for the Second Performance of American Music. The first concert of this Society was given in the auditorium of the New School on Feb. 27 The program included Jack Urbont's Serenade for Wind Quartet; Eugene Hemmer's Concerto Grosso for women's voices and chamber orchestra; "The Trees," a ballet by Raymond Wilding-White; and the Cantata "Romeo and Juliet" by Brian Dority, with Robert Price (tenor) and Clare Juddson (soprano) as soloists. None of the works were masterpieces, but all of them (with the possible exception of "The Trees") were expertly written and imaginative. The best piece was Brian Dority's Cantata. Praiseworthy was the high standard of execution by Mr. Mandell, soloists, and orchestra. A very good-sized and appreciative audience attended. H. W. L.

. . . a laudable initial concert . . . with a seriousness and skill auguring well for the future of the new group.

N. S., N. Y. TIMES

. . . made a promising debut. . . . Performances were on a high level of competence and were, in addition, possessed of that freshness and zest which only youthful, musically precocious players can bestow.

L. T., N. Y. HERALD-TRIBUNE

McMILLIN THEATER

The International Society for Contemporary Music, Feb. 21, E—The ISCM, which is devoted to the performance of contemporary music, presented another program of works which would not normally be heard by the concert-going public. These pieces — a Woodwind Quartet by H. E. Apostel, Four Songs for Soprano and Violoncello by Ben Weber, Sonata for Unaccompanied Violin by Roger Sessions, and a Concertino for Piano and Eight Instruments by Casanova—were all admirably performed.

Of the works presented, the Four Songs by Ben Weber and the Concertino for Piano by Casanova were most impressive. The Apostel Quartet was pleasant enough, but appeared to lack the variety essential to writing in this idiom. The Sessions Violin Sonata, though a typically well-worked-out piece, was technically too involved to judge adequately on one hearing.

W. C. H.

(Woodwind Quartet) . . . *skillful writing and organization . . . dry harmonies. . . . Not much of a personal quality.* (Four Songs) . . . *a concentrated quality exactly to the point . . . aggressively modern . . .* (Violin Sonata) . . . *it is vigorous, severe, demanding, and at a first hearing hard to pin down . . .* (Concertino) . . . *a fluent, facile work without any particularly striking ideas.*

H. C. S., N. Y. TIMES

(Four Songs) . . . *took the prize for inventiveness and expressivity . . .* (Violin Sonata) . . . *formidable craftsmanship, but also one of such formidable length and acid idiom that one wonders if any but the most dedicated will learn it.*

P. G-H., N. Y. HERALD-TRIBUNE

METROPOLITAN OPERA

Die Walkuere, Feb. 23, E—In this presentation of "Die Walkuere," Margaret Harshaw made her first appearance as Sieglinde. Other principal roles were assumed in creditable fashion by Hans Hotter as Wotan, Blanche Thebom as Fricka, Astrid Varnay as Bruenhilde, Set Svanholm as Siegmund, and Lubomir Vichegonov as Hunding. Fritz Stiedry conducted.

Miss Harshaw gave an impressive performance of the Sieglinde role, especially throughout the first act, where her subtle and sympathetic handling of the various difficult histrionic phases was highly commendable. Her voice at all times reflected beauty and clarity, and also brilliancy and power whenever the occasion demanded. Miss Varnay brought to the role of Bruenhilde a stirring characterization, vocally and otherwise, while Hans Hotter's impersonation of Wotan was projected with dignity and artistry and a generally adequate vocal capacity. Effective and dependable performances by

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Blanche Thebom, Set Svanholm, and Lubomir Vichegonov in their respective roles also featured an excellent over-all presentation. Comment on the work of the American contralto Rosalinda Elias who made her debut as one of the Valkyries, is reserved until a further appearance of this singer in a role which will permit scope for more serious appraisal. L. C.

Mme. Lucrezia Bori (left) accepts Puccini death mask, in behalf of the Metropolitan Opera Guild, from Dolores Wilson.

"Met" Gets Puccini Death Mask

A death mask of Giacomo Puccini was recently presented to the Metropolitan Opera Guild. It was presented to Mme. Lucrezia Bori, honorary chairman of the Metropolitan Opera Guild, by Dolores Wilson, 25-year-old coloratura, to whom the mask was entrusted before she returned to America to make her Met debut on Feb. 8 in *Lucia*. Made two hours after the composer's death at a hospital in Brussels on Nov. 29, 1924, it has until now been in the possession of a friend of Puccini, who bequeathed it to the Metropolitan Opera Guild upon his death.

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New Artists for Spring Season At N. Y. City Opera

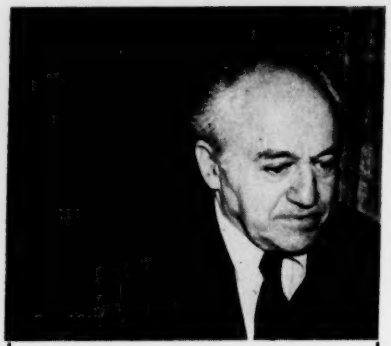
Joseph Rosenstock, general director of the N. Y. City Opera Company, has announced the new singers joining the roster during the spring season which is scheduled to begin at the City Center, Thursday evening, Mar. 25 at 8:45 with a revival of Richard Strauss' *Salome*. The singers are sopranos Peggy Bonini, Rosemary Carlos, Madelaine Chambers, Mary Curtis, Gloria Lind, and Anna Russell. Two altos joining the organization this season are Jean Hendzlik and Carol Smith. Three tenors appearing for the first time with the company will be Frank Eckart, Ernest McChesney, and Jeff Morris; and the sole baritone will be Miles Nekolny. Five singers who have been absent from the roster are returning this season. They are Helena Bliss, Ellen Faull, Rosalind Nadell, Frances Yeend, and Andrew Gainey. Debut dates which have been scheduled include Madelaine Chambers as Micaela in *Carmen* on Mar. 27; Peggy Bonini as Frasquita in the same opera and date; Mary Curtis will debut as Donna Anna on Mar. 28, in *Don Giovanni;* Anna Russell, famed concert comedienne, will make her American operatic debut singing the Witch in Humperdinck's *Hansel and Gretel* on Apr. 3. Frank Eckart will first appear with the company as Cavaradossi in *Tosca* on May 2. Ernest McChesney will make his N. Y. City Opera debut as Herod in *Salome* on Mar. 25.

A new addition to the music staff is Don Smith. In the directorial and staging department there are two new members. Jerome Robbins, noted choreographer of the New York City Ballet and Broadway musicals, will stage Aaron Copland's opera, *The Tender Land,* which will have its world premiere on April 1. William Hammerstein will stage the first production in an opera company repertory of *Show Boat,* with book by his father Oscar Hammerstein II and music by Jerome Kern. It will open on Thurs. Eve, Apr. 8.

Three well-known theatrical stage designers will also be represented for the first time with the company. Howard Bay, whose sets for *The Shrike* were seen in the recent N. Y. City Drama Company's production, will design the sets for *Show Boat.* John Boyt will design the costumes for *Show Boat.* Oliver Smith will design the décor for Mr. Copland's *The Tender Land.*

Happy Birthday, Maestro!

Dimitri Mitropoulos' 58th birthday was celebrated by a surprise ceremony during the Philharmonic rehearsal on Feb. 18. When he raised the baton, the orchestra responded with an arrangement of Happy Birthday by Morton Gould. Officers and members of the Philharmonic Women's Club wheeled in a small table on which rested a large birthday cake adorned with a music staff, supported between two candles and a tasseled Greek cap made of peppermint frosting and chocolate. The cake was kept intact until after rehearsal when Mr. Mitropoulos and the orchestra adjourned to the Carnegie Hall Lounge to have a birthday party.



Ernest Bloch Receives 2 Awards From N. Y. Music Critics Circle

For the first time in the history of the N. Y. Music Critics Circle two awards were voted to one composer. The recipient of this unusual honor is Ernest Bloch, who will receive the coveted illuminated scrolls for his Concerto No. 2 and String Quartet No. 3.

A third award went to Jacob Avshalomoff for his new choral work "Tom O'Bedlam," introduced to N. Y. audiences last year. Mr. Avshalomoff, a 34-year-old naturalized citizen, was born in Tzingtao, China, and came here in 1937. This is the first time he has won a Critics Circle award.

Mr. Bloch received his first Critics Circle award in 1947 for his String Quartet No. 2. His third quartet won the award on the second ballot, as did his Concerto Grosso, which competed with another new work of his, the Sinfonia Breve.

Other symphonic works receiving votes in the first ballot were Ernst Toch's Symphony No. 2, Nicolai Lopatnikoff's Concertino, and Howard Shapero's Classical Symphony. In the second ballot, which clinched the decision, Mr. Toch's work was the closest contender.

The circle voted not to make any awards in the opera and theatre music categories.

Mr. Bloch's Concerto Grosso was introduced by the Boston Symphony under Charles Munch on Dec. 2, 1953. His Quartet was first played here by the Griller Quartet on Jan. 4, 1953. Mr. Avshalomoff's "Tom O'Bedlam" was introduced by the Collegiate Chorale under Robert Shaw on Dec. 15, 1953.

The cast (from left): Cesare Siepi as Basilio, Robert Merrill as Figaro, Roberta Peters as Rosina, Cesare Valletti as Count Almaviva, Jean Madeira as Berta, Fernando Corena as Dr. Bartolo.

HILARIOUS "BARBER" AT THE "MET"

■ Sponsored by the National Council, Metropolitan Opera Association, Rossini's *Il Barbiere di Seviglia* received a brand new production (Feb. 19). Staged by Cyril Richard (English stage director and comedian), conducted by Alberto Erede, and with new decor and costumes by Eugene Berman, the

Peters—"ever so charming"
Valletti—"sang with great beauty and stylistic assurance"

evening was a roaring success with an audience which obviously consisted of many Italian-speaking listeners who caught every point of the libretto, its puns and its wit, and who consequently had the time of their lives. If the case for opera in English was ever proven conclusively, this evening did it, since even in a foreign language, understandable only to the few *cognoscenti*, the work was such a success. How much more would it have meant to the entire audience had it been done in English.

But, even in Italian, this production of the immortal Rossini score was a resounding hit, similar to a Broadway musical in splashiness of production and gaiety of staging. Cyril Richard conceived the play as a farce. He himself played Dr. Bartolo's manservant as a very hoity-toity English butler somewhat shocked by the ribald goings-on in his master's house. Fernando Corena had the difficult assignment of following the past master in this part, Baccaloni, as Dr. Bartolo. But he did very well, combining his beautiful voice with a histrionic delineation of great humor. His aria "A un dottor del mia sorte" was a case in point. Cesare Siepi as Don Basilio, forbidding in appearance but very funny in bearing, sang and acted the part with great abandon. His Calumny aria in addition was a gem of vocal delivery. It stopped the show. One of the highlights in the comedy was the appearance and review of the guards, who moved around in the best ballet tradition until one of the soldier's guns suddenly went off—to the dismay of all. Cesare Valletti as Almaviva sang with great beauty and stylistic assurance. From his "Ecco ridente in cielo" through the ensemble numbers, he never lost his elegance of delivery and acting; even in the drunken scene he remained the Count. George Cehanovsky as Fiorello led the charming ensemble of musicians in the first act with taste. In the title role Robert Merrill did himself proud. His Italian enunciation was excellent, his vocal delivery masterly. Starting splendidly with "Largo al Factotum" he never fell short of this high standard of execution.

On the distaff side, Roberta Peters was an ever-so-charming Rosina. She sang her coloraturas with virtuosity.

Corena—"beautiful voice combined with a histrionic delineation of great humor"

The aria "Una voce poco fa," the lesson scene, and the duet with Don Alonzo were ample proof of her vocal acumen and stylistic assurance.

Jean Madeira made Berta, usually an unnoticed character, into a living part of the action through her fine singing and lively acting.

Merrill—"high standard of execution"

Mr. Berman's settings were colorful and most serviceable. The first-act house, located at the corner of two streets, gave ample space for stage movement, and the interior of Dr. Bartolo's living room left nothing to be desired in the home of so pompous a gentleman. The costumes also were a pleasure to the eye.

And to the ear, Mr. Erede's interpretation of the score was a sheer delight. Done usually in haphazard fashion, this time the musical execution gave evidence of careful preparation. The orchestra sounded fresh and clean. The middle voices were clear, and the rhythmic pulse of the score was always in evidence. After a rather slow start in the first act, the performance gained momentum during the following scenes, and closed with superb élan. At the end of the evening there was a lasting ovation for all participants, which should assure the management of the Metropolitan that they have a hit on their hands.

DR. HENRY W. LEVINGER

EXPLORING THE EARLY VERDI OPERAS

By W. LELAND FRAZIER

TWO years ago the musical world celebrated the fiftieth anniversary of the death of Giuseppe Verdi. Thousands of words have been written either to decry or to eulogize him. The bulk of this writing concerns only the operas of his middle and later years—the works which came after *Rigoletto* (1851). A vast amount of music, thirteen operas in all, was still unknown to the general music lover and even professional musicians. Cetra Records and Ricordi music publishers (Verdi's own publisher) have cooperated in Italy's Verdi Celebration by making available to the world for the first time several of the recordings and scores of these century-old operas. Through these recordings and scores one can review and evaluate the creative growth of a musico-dramatic genius.

In order to appreciate fully the products of his early efforts, one must be aware of the social and political situation of Verdi's time. Verdi had inherited from his immediate past the musical forms, devices, and tastes of the vibrant, exciting, revolutionary type of society which had helped to usher in the Romantic era. His own sympathies were in tune with the revolutionary ideals, and he himself has been called the embodiment of the *Risorgimento* (the Italian struggle for independence and unification). His very name was an acrostic for the name of the hero of the hour, Victor Emanuel. The populace could shout "Viva Verdi!" quite openly, meaning, all the while, "*V*iva *V*ittorio *E*mmanuele *R*e *d*i *I*talia!" That this coincidence was important to his ultimate fame is improbable, for the power of his music expressed more convincingly than words his own patriotic sentiments. This quality, in the ears of the Italian patriots, was overwhelming. To be sure, the technical aspects of his early efforts bear close resemblance to those of Donizetti, Bellini, and Rossini; but from the very first opera *Oberto, Conte di San Bonifacio* (la Scala, 1836), Verdi's spirit coursed through the pages of his music, and his music was never to lose that stamp.

In these early operas one hears, in germ form, countless familiar themes and motives that appeared in their final mature and polished splendor in the famous works of his later years. Not only in the arias does one find that almost indescribable puissance, that drive, energy, and verve which is really the essence of Verdi, but also in the little introductions and preludes to the arias, in the elaborate accompaniment figures and motives. The use of these devices, peculiar to Verdi, affords an even more interesting texture, at once pulsating, moving, and expressive. With Verdi's musical characters, one can share in the boisterous life of uninhibited bandits and assassins, make love in the most tender and expansive manner, be subjected to the most hair-raising situations of supernatural invention, be filled to bursting with patriotic pride and laden with military glory. Such is the nature of the plots of the early operas. Verdi drew these stories from the works of such men as Schiller (*Giovanna d'Arco, Luisa Miller*), Byron (*Il Corsaro*), Shakespeare (*Macbeth*), and many other writers. Unfortunately, the plots were garbled beyond recognition by Verdi's librettist, often at the insistence of the political censors. In fact, the failure of most of the early works is due, in almost every case, to the ineptness of the collaborating poet. Not until *Otello* and *Falstaff*, both of which were set into Italian verse by Arrigo Boito, did Verdi find a librettist capable of providing an almost perfect libretto. Among those lesser poets, Temistocle Solera and Francisco Maria Piave stand out as most prominent. In spite of improbable plot development and poor prosody, Verdi's music continually grew more sure, more moving, and more descriptive of the drama which it sought to portray.

After the success of *Oberto* in 1836, Verdi was commissioned to write a comic opera, which became *Un Giorno di Regno* (King for a Day) or *Il Finto Stanislao* (The False Stanislav) in 1840. The opera was a complete fiasco and Verdi himself later said that it perhaps was really a bad opera. But when one listens to the excellent recording that Cetra has released, he will find himself most pleasantly surprised. After all, *Traviata* was also considered a fiasco upon its first performance. True, there is not a great deal of comic element in the music, but the quality of the music is not entirely insignificant. The second act duets between Baron Kelbar and the Treasurer are most delightful, and the mock duel reminds one at once of *Falstaff*. The singing of Juan Oncina (tenor) as Eduardo is very refreshing, and Christiano Dalamangas (basso) as the Treasurer, along with Sesto Bruscantini (basso) bring out the comedy admirably and keep the action moving. Alfredo Simonetto turns out a most creditable and accurate reading of the score.

The next opera, *Nabucco* (la Scala, 1842), made Verdi a complete success. Cetra's outstanding recording with Silveri, Gatti, Mancini, Binci, and Cassinelli demonstrates exactly why. Abigaille's role, sung by Caterina Mancini, is filled with extreme demands for vocal pyrotechnics, and Mancini executes it almost perfectly and with admirable accuracy. One can be little less than startled by some of the acrobatic features of the vocal line and the extreme range of tessitura in the roles of this work. It has been said, justifiably, that this work is a study for *Aida*. In many ways it is. The action is similar, the roles are laid out in much the same manner, and the chorus plays a relatively important part as it does in *Aida*. A comparison of the two reveals many striking similarities, and the over-all dramatic effect of each is very much alike. In *Nabucco* the chorus is of more importance than it had been in previous works, and the famous "Va pensiero sull'ali dorate" (Go, my thoughts, on golden wings) is typical of the choruses of the early operas, both in structure and in patriotic appeal to the masses. There is so much good music in *Nabucco,* it is unfortunate that it is not revived in America as it has been in Italy. This recording is a must for all Verdi enthusiasts and lovers of Italian opera. It is certainly an historic event in Italian opera as well as in Verdi's creative evolution.

I Lombardi Alla Prima Crociata (The Lombards at the First Crusade) (la Scala, 1843) achieved almost the same success as *Nabucco* had the year before. It, too, inspired a great deal of patriotic sentiment, and the chorus "O Signore dal tetto natio" (O Lord of our native homeland) took its place alongside "Va pensiero" as the most popular revolutionary hymn of the time. In the Cetra Recording, Bertocci, Petri, Pirazzini, Vitale, et al, turn in a satisfying performance under the direction of Manno Wolf-Ferrari. The first two acts are slow-moving and the plot is difficult to follow. The third act is first-rate Verdi, however, and maintains a high level of inspired writing throughout. The famous trio of this act, "Qual volutta trascorrere," makes up for the dullness of the first two acts. The prelude to the above-mentioned scene is almost a violin concerto, almost Mendelssohnian, and displays a Verdi quite unknown to the general opera listener. Maria Vitale in Giselda's role is quite moving, and Gustavo Gallo, as Oronte, lends his support with a thrilling, vibrant tenor clarity. In the fourth act occurs the nostalgic chorus "Gerusalem" or Crusader's chorus, which opens and closes the act with grandiose chords. Though there is much good music in *I Lombardi,* one feels that it is not up to standards set by *Nabucco.* It is curious that this opera is the first Verdi score ever heard in the U. S. A.—at the Astor Place Italian Opera House in New York City in 1848.

With *Ernani,* in 1844, Verdi did score a great success. The Cetra recording with Penno, Taddei, Mancini, and Vaghi, under the direction of Fernando Previtali, testifies to the constant growth of Verdi toward mastery of his art. The plot is more credible than most, based, as it is, on Hugo's *Hernani.* Penno, as Ernani, is perhaps the most outstanding principal, vocally and in interpretation. He delivers the fiery arias, as well as the tender ariosos, with convincing earnestness of purpose. Mancini does a more than adequate job in her role as Elvira. And Vaghi portrays the aged Silva, weighed down with tradition and courtly honor, quite well. If one would know Verdi completely, he should not fail to gain a close familiarity with this work.

Though there are as yet no recordings available (except for *Macbeth*), it might be of interest to mention the operas following *Ernani.* They were: *I Due Foscari* (1844), *Giovanna d'Arco* (1845), *Alzira* (1845), *Attila* (1846), *Macbeth* (1847), *I Masnadieri* (1847), and *Il Corsaro* (1848). Many of these were complete failures, with the exception of *Macbeth.* However, there have been rumors that they will appear in recordings at some time in the future.

The fifth, and last, recording of the early operas now available is *La Battagglia di Legnano,* (The Battle of Legnano) (1849), again another patriotic tour de force. The fire of that patriotism was so contagious that during the premiere performance, at the height of one of the more robust tenor arias, a cadet jumped from the balcony into the orchestra, emoting in sympathy with the similar action of the hero on the stage. This recording, with Mancini, Berdini, Panerai, Gaggi, Limberti, et al, under the direction of conductor Previtali, shows us Verdi's most elaborate product of grandiose patriotism. The chorus "Viva Italia!" caused the audience to rise to its feet. Today, the chorus is still a national hymn, and was chosen by the Orchestra of Radio Italiana as its theme for the Verdi Celebration year. There is much good music and sound drama—for example, the third act—mixed in with much that is trite and banal. The orchestral treatment and the melodic material of the third act reach a new level of imagination and invention, more distinctive than in the previous works. In this opera more than in any other one may find the conjunction between the young Verdi and the middle-aged Verdi. The transition to the middle period was, at this point, inevitable, and the way had been prepared for *Luisa Miller* and *Rigoletto.*

These five recordings give ample evidence that the composer always strove to perfect his melodies and expand his harmonies; but most of all, he improved his orchestration. This incessant refinement of musical technique, combined with a great soul and a passionate heart, tempered by a deep understanding of basic human relationships and experiences, produce a profound sense of the dramatic. Considering the scope of his humanity and his compassion for the world in which he lived, it is impossible to overestimate his efforts to realize these conceptions in music. These records offer further proof that had Verdi written no music after 1850, he would still be remembered as a genius of his time. He would, without a doubt, surpass Bellini and Donizetti, and would remain, if not above, on a level with Rossini as an opera composer. The works of his later life, which could not have existed without the essays of his early years, most assuredly placed him in the hall of musical giants, where he will remain for all time, a summit in the development of Italian opera.

Second of a Series on the Great Orchestras of America

THE PHILADELPHIA STORY

With thirty-six musicians who have already given over a quarter century of service, and a conductor now in his eighteenth season, the Philadelphia Orchestra is blessed with a continuing core of personnel for whom the feeling of coordinated response is second nature. Only one term can adequately describe their end product: "The Philadelphia sound."

By **DONALD L. ENGLE**

WHEN a dark-haired, handle-bar mustached, high-collared conductor named Fritz v. Scheel stepped before a group of musicians in Philadelphia's gas-lighted Academy of Music at the turn of the century, he probably gave little thought to the historical import of the concert he was to direct. Nor could many of his musicians have sensed that they were fulfilling a date with Destiny. But on that November evening in 1900 (the 16th, to be exact), one of the future great symphony orchestras of the world spread its fledgeling wings, and conductor Scheel, a German *kapellmeister* who was to pilot the new Philadelphia Orchestra for its first seven seasons, carved a modest niche in the musical hall of fame for himself, and launched an institution for which the city is as famed as Independence Hall.

Until that season, Philadelphia, proud of its historic landmarks and aware of its growing commercial prowess, had been content to rely for symphonic fare on either local amateur groups or visitors like the Boston Symphony and the Theodore Thomas Orchestra. But after Mr. Thomas was snatched away by Chicago, and the Bostonians had vaunted their cultural superiority through a series of five concerts in the Quaker City, and while the Damrosches and Anton Seidl were promoting robust organizations in New York, the local music lovers finally awoke to their need for a professional orchestra of their own. Herr Scheel, whose fine outdoor concerts at an amusement park had attracted considerable attention, seemed ideally suited to direct such a project, and after considerable discussion and negotiation, plans for the founding of the Philadelphia Orchestra were evolved by a group of public-spirited men and women under the enthusiastic guidance of a local dentist and amateur musician, Dr. Edward I. Keffer. The musical soil had been cultivated by numerous organizations from the time of Franklin, but it remained for these individuals, gifted with imagination and determination, to plant the seed which blossomed into the Philadelphia Orchestra.

From its modest beginning this same orchestra has grown into a highly polished musical instrument which makes its home in Philadelphia, but which actually belongs to the entire country, even to the whole world. From the outset it has been a traveling band, but in contrast to its one trip to nearby Reading in 1901, it now travels more than 12,000 miles a season. From its humble total of six concerts in 1900-01, the Philadelphia Orchestra's schedule has expanded to an average of 84 per year in its home city, and over 50 elsewhere. Now a big business, as musical organizations go, the orchestra works on a budget exceeding a million dollars a year, but after a half century of growth, annual deficits still recur. This problem was experienced in the very first season, when the books showed a deficit of $14,000, but through personal checks a number of "angels" were willing and able to convert red to black. Today, in contrast, the offsetting of an estimated $125,000 operating deficit requires the cooperation and generosity of hundreds of solicitors and thousands of contributors to the Orchestra Fund.

Much of the Philadelphia Orchestra's rise to pre-eminence may be attributed to a particularly fortuitous circumstance: the continuity of its conductors. It is difficult, if not impossible, for any ensemble to achieve razor-sharp sensitivity under guest conductors, great as they may be. A familiar and constant hand must discipline and mold the group into a single unit; over a period of fifty-four seasons this task has been shared in the Philadelphia Orchestra

by only four permanent conductors. Fritz Scheel built a solid foundation, but at the expense of his health. After his death in 1907 another German, Carl Pohlig, was appointed his successor. During the latter's five years of service the regular performances in the Academy of Music were increased to fifty, and the total concerts to eighty-six.

After Pohlig's resignation in 1912, the Directors selected, on reputation alone, a conductor who was at that time in Europe—a young man named Leopold Stokowski, who had been very successful in his first few seasons with the Cincinnati Symphony. Engaged by cable, he arrived in Philadelphia full of plans for the coming season, and by the end of the year the Directors knew they had selected the right man. The Stokowski career, inseparably tied up with the development of the Philadelphia Orchestra for a period of twenty-six years, would fill a volume, and already many of the stories associated with this colorful maestro have become almost legendary.

Eugene Ormany, the fourth and present conductor of the Philadelphia Orchestra, made his debut back in 1931, when Arturo Toscanini was unable to fulfill his engagements because of illness. On that occasion he scored a success very rarely attained by any guest conductor, and it was therefore a matter for considerable rejoicing among music lovers when he was unanimously chosen by the Directors to share the conducting duties with Mr. Stokowski in 1936. As the latter was becoming increasingly engaged in radio, films, and other activities outside the Philadelphia Orchestra series, Mr. Ormandy was given both the title and duties of music director, and since then has served continuously in that position. That he is one of the most gifted of musicians and conductors has long been evident to critics and audiences alike, but his amazing capacity for details in all phases of the orchestra's operation, equally familiar to his colleagues, is as essential an ingredient of his success at the helm of this complex operation. His feats of memory, such as the occasion on which, lacking a copy of Prokofiev's "Classical Symphony," he laid out all the parts on the floor and reconstructed the score in his mind for a rehearsal, are among the Ormandy phenomena.

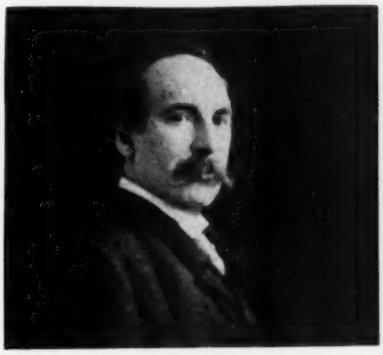
But the Philadelphia Orchestra's area of service extends far beyond the concerts in its home city. Through its travels, broadcasts, and recordings it has achieved the status of a national and an international instrument. During its lifetime it has probably traveled more than any other symphonic group in this country.

Virtually all symphony orchestras depend heavily on the support of active women's committees, and in this phase of its operation, the Philadelphia Orchestra has been most fortunate. This is an historic season for the ladies, for it was just fifty years ago that the original Women's Committee for the Philadelphia Orchestra was formed. This group, consisting of twenty-one public-spirited and music-minded women, was organized to raise within a month a large enough fund to assure the continuance of the fledgeling orchestra, then facing a financial crisis. Miss Frances A. Wister, one of the original directors of the committee and president since 1912, is still the guiding light for all the Women's Committees of today. She was particularly honored by the Orchestra Association at a tea on March 11 in recognition of her fifty years of devoted service. She and her helpers have sold tickets, given able support to all the activities of the Orchestra, rallied to meet deficits, and performed a hundred other essential tasks.

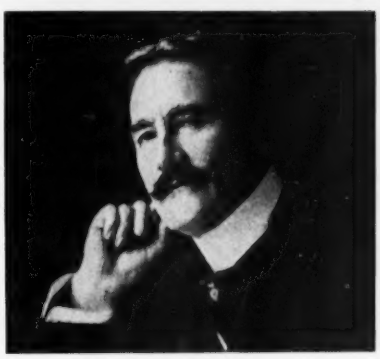
The problem of deficits is ever-present for symphony orchestras. The Philadelphia is no exception. Gifts to the Orchestra Fund totaling between $85,000 and $100,000 in recent seasons, a grant of $50,000 from the City of Philadelphia, income from an endowment fund established during World War I, and record royalties and other income exclusive of ticket sales have all helped the Philadelphia Orchestra keep its deficits within manageable limits. Yet the total operating deficit for last season was nearly $144,000. Total ticket sales of $674,704 fell considerbaly short of the $772,056 paid in salaries and fees to musicians, conductors, and soloists, leaving such expenses as transportation and baggage ($63,135), rent of concert halls and stage help ($91,536), travel allowances to musicians ($43,240), and office salaries, rent, and administrative expenses ($64,591) to be met from other sources of income.

But the financial problems, dire as they have been at times, have somehow been met, and those at the helm are confident they will likewise find solutions to the difficulties of the future, remembering the words of *Newsweek* that "For Ormandy and the Philadelphia Orchestra, there is no place else to go but up." After fifty-four seasons in that direction, they are still climbing.

Only four permanent conductors in fifty-four years



Fritz Scheel
(1900-1907)



Carl Pohlig
(1907-1912)

Leopold Stokowski
(1912-1938)

Eugene Ormandy
(1936-)

THE LAST STAND

At the present time Mr. Schippers is preparing the world premiere of Aaron Copland's new opera, The Tender Land, *which will be given by the New York City Opera on April 1, 1954.*

By THOMAS SCHIPPERS

EXCEPT for the reputation they sustain for themselves the meager consideration received by the orchestra amazes me. The collective community is labeled exactly that—"the orchestra." It is taken for granted and unjustly overlooked—a well-sharpened tool with which the conductor lathes his career and, let us hope, molds good music at the same time.

Actually, nothing is more false than this current conception that an orchestral body is a nondescript unit led by one domineering personality. The success of performance is only achieved if the closest relation prevails between the two. Once a conductor has succeeded in winning the admiration of his players he often reminds me of the Queen bee, who is fed golden honey by her workers without having to beg for it. But, alas for the Queen bee who fails in winning the interest of her colony; she is either left to starve or to be stung to death.

It is not difficult to realize that the relationship between orchestra and conductor is a very delicate, complicated one. From the conductor to the last stand in the orchestra each has his personality and fills a special role. As in any community there are those who are serious-minded, easy-going, cynical, or jocose.

Thank goodness there are the assiduous. But I can't forget how important the role of the good-humored man is in this corporation called "the orchestra"—the only one who, irrespective of the conductor's sense of humor, will carry his comrades through a strenuous rehearsal and, at times, even during a performance, with his unfailing remark or attitude that prompts a laugh or smile. I'm quite sure that many a performance has been bettered by the unconscious efforts of this jokester, and, were it possible to employ such a person, conductors would be more than willing to share a part of their salaries with him.

I recall a conductor who was recording a devilishly difficult cello concerto in London and was having a rather trying time with the complicated score. The atmosphere was tense. At the second rehearsal the soloist was playing so impeccably beautifully that, at one point, one of the cellists in the orchestra stood up, screamed that he would never play the cello again after listening to this unbelievably gifted artist and, with that, heaved his instrument against the wall. The cello fell into a thousand pieces and the conductor fell speechless. After a fifteen-minute intermission the gentlemen of the cello section demurely confessed to the bewildered conductor that they had, the night before, purchased a valueless cello in a corner pawn shop and had staged the whole scene of despair. The tense atmosphere lifted and the subsequent rehearsals went very smoothly.

Neither can I forget the role of hypnotist an Italian tuba player enacted two years ago. The orchestra was rehearsing a very modern composition and giving it not very much attention or interest. There came a passage where everyone found his part printed "tacit." To their amazement, they only heard the resonant notes of the tuba player in an intricate cadenza solo. They found themselves fascinated by the effort of his work—a complicated solo passage for the tuba was not to be believed. By the tuba player's exertion and delight in playing something other than his usual, intermittent, ponderous notes the entire orchestra became as if mesmerized and suddenly took a renewed interest in the piece.

These men who emit the marvelous sounds we hear in the concert hall are, after all, the veritable music-makers of today. If at times they may appear blasé or indifferent we must not forget that they are continually working under a most strenuous schedule. It is a common occurrence for them to participate in an evening performance, from there dash off to an all-night recording session, and at ten o'clock the next morning be in their accustomed places in an orchestral rehearsal.

They are a very natural, human congregation of individuals. No longer do they have to combat the demagogic, inhuman conductor, famous in the past. They have the right to respect or reject the conductor as any of us do any leader. The abrupt exodus of the orchestra after the first fifteen minutes of rehearsal under an arrogant foreign conductor, recently arrived in America, illustrates a healthy transition to a new state of affairs.

At the same time, of course, I am not advocating the submission of the conductor to the orchestra. I'm told that, not long ago, a composer who was invited to conduct the New York Philharmonic-Symphony for the first time preambled his first rehearsal by saying, "Gentlemen, if anything goes wrong don't look at *me*." Unfortunately, many performances are "saved" if the men do not look at the conductor. But I am sure that what the real conductor must achieve is the feeling that not only the friendly, obedient eyes of the first-chair player are on him, but that he has the attentive look from the more elusive one that hides behind the last stand.

THE NATIONAL SCENE

BOSTON

■ Boston is so intimately associated with its symphony orchestra that the doings of other groups and organizations are generally overshadowed. Yet much is going on in the Hub that deserves to be noticed: Boris Goldovsky's New England Opera Theater, the Creative Concerts Guild (which commissions and performs new works), the Boston University Celebrity Series, the Fanny Peabody Mason Foundation (which has become a *cause celèbre* here), the enterprising Chorus Pro Musica, and the unassuming Civic Symphony Orchestra of Boston which has been going its quiet way for 28 years.

Founded by Joseph Wagner, composer and at present conductor of the Costa Rica Symphony Orchestra, the Civic has been directed by Paul Cherkassky for the past nine years. Working on a limited budget and with about five appearances yearly, the Civic serves in a dual capacity, as a training orchestra and as an amateur community orchestra. During Cherkassky's tenure alone, over 100 musicians now playing professionally in symphony orchestras have passed through the rigors of his rehearsals.

Known as a stern musical disciplinarian, Cherkassky is exacting and unrelenting in his demands. But this is exactly the sort of experience needed by professional musicians if they are to stand the pressures of life in a major symphony orchestra.

In addition to the constantly shifting personnel of advanced students, the orchestra has a hard core of amateurs and teachers who come back year after year. The quality of the orchestra's Jordan Hall concerts varies from year to year depending on the players available. But one unvarying quality is the enthusiasm and spirit of the players.

Another valuable by-product of Cherkassky's work is the opportunity it gives young performers to make public appearances as soloists, with all this means in the way of a guaranteed audience and critics. As an example, the most recent of the Civic's concerts presented a brilliant and extremely promising young pianist, Oleg Gladkoff, as soloist in the first performance of "Legends" by the pianist's father, the Rev. Leonid Gladkoff, a Russian Orthodox priest and graduate of the Kiev Conservatory. Refugees, slave labor camp inmates, and then refugees again, the Gladkoffs have settled in nearby Lawrence, where Father Gladkoff has a pastorate.

■ And speaking of pastors, Mr. Munch and the Boston Symphony have been giving a certain personage not too well disposed to men of the cloth quite a hearing before two successive BSO audiences—Hector Berlioz. For the 16th program there was a vibrant rendition of the "Damnation of Faust," with Danco, Poleri, Singher, and Gramm exceedingly effective soloists, and with the assistance of the Harvard Glee Club and the Radcliffe Choral Society.

The following week the program opened with Wagner's "Faust" Overture, and closed with Liszt's "Faust" Symphony. In between was the first Boston performance of the engaging Divertimento for Orchestra by Lopatnikoff in a well-played and well-received performance.

Other BSO programs have included the first United States performance of the Dutilleux Symphony, a refined and skilled distillation of Gallic musical elements, and the first BSO hearing of Ibert's Concerto for Flute and Orchestra, a charming work done in fine style by Doriot Anthony, first flutist of the orchestra.

In the 14th pair of concerts Leon Fleisher scored a smashing success with the Brahms Piano Concerto No. 1, Pierre Monteux conducting. The pianist has great ability now, and still more promise, but he needs considerable seasoning before he will honestly earn the audience plaudits and the near-rave notices that greeted his appearance here. For the rest, Monteux presented his usual imperturbable readings in the Beethoven "Fidelio" Overture, the Franck Suite from "Psyche," and the Strauss "Death and Transfiguration."

■ Other events have included a musicianly recital by the tenor, Frederick Jagel, before a packed house at Jordan Hall; the recital debut of Bertica Shulman, young Cuban-born local pianist, who displayed considerable digital control but needs to wait a while before further public appearances; a strange Symphony Hall recital by Malcuzynski in which the Polish pianist did just about everything wrong and yet received an ovation from the large audience; and a stunning program by Victoria de los Angeles at a Boston Morning Musicales concert at the Hotel Statler.

Among local organizations, the New England Opera Theater scored with Verdi's *Falstaff* at the Boston Opera House. At the conclusion Boris Goldovsky promised the audience something quite extraordinary for the next program. Could it have something to do with a noted exponent of *Gebrauchmusik?*

And for the season's biggest personal success thus far—Zara Neslova received a tremendous ovation for her handling of the dazzling Kodaly Sonata for Cello at a Zimbler Sinfonietta concert. The cellist also appeared as soloist in the Largo from C.P.E. Bach's Cello Concerto No. 3, and the Prelude for Cello and Strings by Emanuel Moore. The conductorless group rounded out the offerings with J. B. Bach's Suite for Violin and Strings and the "Apollon Musagete" by Stravinsky. But Neslova stole the show. Nothing else mattered much either before or after her appearances.

JULES WOLFFERS

Bernstein To Write Film Score

Leonard Bernstein has been signed by S. P. Eagle to compose and conduct the music for Horizon-American's "On the Waterfront," directed in New York by Elia Kazan. It is the first film score the great and prolific American composer-conductor-pianist has consented to write. After seeing the first rough cut of the film, Bernstein offered his talents to Spiegel for the powerful drama of waterfront corruption.

"On the Waterfront," a Columbia Pictures release for early spring, was filmed from an original screenplay by Budd Schulberg and directed by Elia Kazan. Marlon Brando is starred with an outstanding cast headed by Karl Malden, Lee J. Cobb, Eva Marie Saint, and Rod Steiger. The film, in essence, is a character study of a boy, set against the background of waterfront

corruption, and was inspired by New York's waterfront priest, Father John M. Corridan. Its factual background is based on Malcolm Johnson's Pulitzer Prize winning series "Crime on the Waterfront," and the N. Y. State Crime Commission's waterfront investigation.

Complete Berkshire Festival Programs Announced

■ The programs for the enlarged Berkshire Festival of July and August, 1954, have been decided under the supervision of Charles Munch, the Music Director of the Boston Symphony Orchestra. The increased season has been planned by Mr. Munch to meet the constantly growing popularity of these concerts, which drew a record number to Lenox in the Berkshire Hills last summer. Twenty-four concerts are announced for the six weeks from July 7 to August 15, including six concerts by chamber groups on Wednesday evenings, six concerts by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full Orchestra in the Shed on Saturday evenings, and six Sunday afternoons.

In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form.

■ Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz' "Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to "Leonore" No. 3, the Piano Concerto No. 5 ("Emperor") with Claudio Arrau as soloist, and the Fifth Symphony.

2nd week (Shed, July 17, 18): Saturday eve. (Pierre Monteux)—Franck program: "Le Chasseur Maudit," "Les Eolides," "Les Djinns" (piano soloist, Vera Franceschi), Symphony in D minor; Sunday aft. (Charles Munch)—Debussy, "Iberia"; Copland, Piano Concerto (soloist, Leo Smit); Berlioz, "Fantastic Symphony."

3rd week (Shed, July 24, 25): Saturday eve. (Jean Morel)—Weber, Overture "Der Freischütz"; Prokofieff, Sixth Symphony; Strauss, "Don Juan"; Elgar, "Enigma Variations." Sunday aft. (Charles Munch)—Berlioz, "Beatrice and Benedict" Overture and "Harold in Italy" (viola soloist, William Primrose); Ernst Toch, Symphony No. 2.

4th week (Shed, July 31, Aug. 1): Saturday eve. (Charles Munch)—Berlioz, "Romeo and Juliet" with Festival Chorus and soloists; Sunday aft. (Richard Burgin)—Prokofieff, "Chout"; Dvorak, Violin Concerto (soloist, Ruth Posselt); Sibelius, Symphony No. 2.

5th week (Shed, Aug. 7, 8): Saturday eve. (Charles Munch)—Gluck, "Alceste" Overture; Beethoven, Violin Concerto (soloist, Zino Francescatti); Brahms, Symphony No. 2; Sunday aft. (Charles Munch)—Berlioz program: "Benvenuto Cellini" Overture, "The Royal Hunt and Storm" from "The Trojans," "Summer Nights" for soprano and orchestra with Eleanor Steber as soloist, and the "Te Deum."

6th week (Shed, Aug. 14, 15): Saturday eve. (Charles Munch)—Wagner, "Lohengrin" Prelude; Piston Fourth Symphony; Ravel, Piano Concerto (soloist, Nicole Henriot); Saint-Saëns, Organ Symphony; Sunday aft. (Charles Munch)—Berlioz, "Requiem" with Festival Chorus and four auxiliary orchestras.

■ On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on

Leonard Bernstein, prolific American composer-conductor-pianist, has been signed by S. P. Eagle to compose and conduct the music for Horizon-American's "On the Waterfront." It will be his first film score.

Thursday, the concerts will be given in the intimate Theatre-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5; and in the second the Cantata No. 93, and Suites Nos. 1 and 4. On July 23 he will conduct Handel's Concerto Grosso, Op. 6, No. 4, Haydn's "Military" Symphony, No. 100; and Hugh Ross will conduct Haydn's "Nelson" Mass. On July 30 Mr. Munch will conduct Roussel's "The Spider's Feast," the Ibert Flute Concerto with Doriot Anthony as soloist, Mozart's Serenade for 8 Winds in C minor (K. 388), and the same composer's "Paris" Symphony (K. 297). On August 6 Lukas Foss will conduct the complete Stravinsky ballet "Pulcinella," a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's "Idomeneo" with chorus and soloists. At the final concert on Thursday, August 12, Jean Morel as guest will conduct Rossini's Overture to "The Silk Ladder." Mozart's Symphony in B flat (K. 319), and Strauss's "Der Bürger als Edelmann."

■ The series of concerts in the Theatre-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions. The first program on July 7 will be shared by Claudio Arrau, pianist, and the Bel Arte String Trio. The second on July 14 will feature the Albeneri Trio; the third on July 21 the Zimbler Sinfonietta; the fourth on July 28 the Griller String Quartet; the fifth on August 4 the Boston Woodwind Quintet, and a soloist to be announced; the sixth on August 11 the Kroll Quartet.

■ Seats at subscription rates are now available for all concerts. Full programs together with ticket information will be mailed promptly upon request to the Berkshire Festival Office, Symphony Hall, Boston 5, Mass.

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CHICAGO

■ Fritz Reiner's mastery in program building was proven again at the mid-week concerts of Feb. 25 and 26. Two first performances gave a note of novelty to the first part of the program. The opening "Entrance of the Queen of Sheba" from Handel's *Solomon* was impressive, and paved the way for the entrance of a queen of song, Miss de los Angeles. Her singing of the recitative "Willkommen Jetzi," and the aria, "Welche Labung für die Sinne" was noble. In Ravel's "Three Poems for Voice and Orchestra" the singer showed herself an interpreter of extraordinary merit. A sensitive, understanding artist, Miss de los Angeles created wonderfully the atmosphere of the poet's "Asia," caught the contemplative mood of "The Enchanted Flute," and the poignant note of "The Indifferent One."

A lyric soprano who can trill in the lower register is a *rara avis* among sopranos; Miss de los Angeles, accomplished this feat with ease. Her crystalline voice was equally well produced and lovely in low or high tones. It is not surprising that both the Haydn and the Ravel compositions are heard so seldom, for it takes a de los Angeles to glorify them.

The Beethoven Seventh, despite many excellent points, was not given the masterly handling we had expected. The opening movement, detached and too slow for sustained interest, and the accelerated tempi of the final ones, made for an off-balance effect.

Reiner's stunning performance of Strauss' "Dance of the Seven Veils" from *Salome* roused the audience to joyous excitement, as did selections from Berlioz's "The Damnation of Faust." "Dance of the Will-o-the-Wisps" and "Dance of the Sylphs" were touched with magic, and became completely charming under the Reiner baton.

■ Hugo Kolberg, internationally known violinist whose solo appearances have been under the batons of some of the world's great conductors, and who was formerly concertmaster under Furtwaengler, Rodzinski, and Reiner, is now associated with Chicago Musical College as head of the string department. He is booked for concerts in the Midwest during March and April.

■ The Philadelphia Orchestra and Eugene Ormandy came to town for two Orchestra Hall concerts, Feb. 20 and 21 (Allied Arts Mgt.), and left excited audiences treasuring two of this season's most memorable musical events. We regretted having to miss the Saturday night concert, but were not deprived of the musical joys provided at the following concert on Sunday afternoon. One of the most imposing performances we have heard of the Beethoven Leonore Overture No. 3 opened the program. It was followed by Bartok's Concerto for Orchestra, a work of clear delineation, dramatic boldness, and expressive subtlety.

The impressive brass section and enlarged string choir, wonderfully resonant, triumphed in the demanding performance of Hindemith's Concert Music for these instruments.

A more sensitive and imaginative performance of Ravel's Suite No. 2 from the Ballet *Daphnis and Cloe* cannot be imagined than the one which closed this program. The Ormandy elegance excelled. Berlioz' Rakoczy March was played as an encore, with bravos and cheers resounding loud and long.

■ Arthur Fiedler and the Boston Pops Tour Orchestra drew crowds to the Civic Opera House on two successive evenings, Feb. 27 and 28. Credit for packing the houses, however, must be shared with Ruth Slenczynska, whose appearance here after many years created considerable interest, and by those responsible for the highly successful first performance here of *St. George and the Dragon*, an original opera by Jack Fascinato and Burr Tillstrom, starring Oliver J. Dragon as the dragon, Fran Allison as the enchanting princess, Mr. Kukla as Sir George, Beulah Witch, and others. Distinct talent, vocally and otherwise was notable throughout the highly entertaining performance (complemented by the Pops orchestra accompaniment).

Ruth Slenczynska, the child prodigy of yesteryear, has become an artist in the right sense of this abused word, and her virtuosic performance of the Liszt E-flat Piano Concerto displayed a mature pianist endowed with extraordinary talent. She has an amazing technic, an impeccable sense of rhythm, and temperament for the big line as well as the poignant pianissimo. She did not have the advantage of an altogether beautiful piano, and we wished that we could hear more from her under more ideal conditions. She was given an excellent accompaniment by Mr. Fiedler and the orchestra, and was recalled several times to the stage.

Mr. Fiedler, a chic figure on the concert stage, and an authoritative and vital conductor, achieved his customary success.

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■ Blythe Owen, composer-pianist, has been awarded the first prize in composition offered by the Chicago Penwomen, and the H.H.A. Beach award, for the third consecutive season. Miss Owen will give a joint recital with Laila Padorr, flutist, in Kimball Hall on April 4. Sonatas by Hindemith and Paul Nordoff will be featured.

■ Substituting for the ailing Eugene Istomin, in the final concert this season of the Musical Arts Piano Series, Ania Dorfmann offered a program of variety and color ranging from Mozart through Beethoven, Mendelssohn, Schumann, Fauré, and Chopin, to Gian-Carlo Menotti.

Miss Dorfmann has an agile technic, fine tonal quality and control, and plenty of power when she needs it. Her readings of the Beethoven "Moonlight" Sonata, the Schumann "Fantasiestücke," and the Chopin Andante and Grand Polonaise were especially well received by the small but enthusiastic audience that had braved Chicago's worst snowfall of the season to hear her. RENÉ DEVRIES and DOSHA DOWDY

PHILADELPHIA

■ Giants of the musical world provided the "meat" for the Philadelphia Orchestra's mid-season programs. There was a comparative dearth of new compositions. (Four premieres, however, were announced just after the deadline for this article.)

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Two major choral works on one program by Rachmaninoff and Prokofieff featured Elaine Brown's excellent Temple University Choirs. Rachmaninoff's Symphony "The Bells" somehow did not ring any bell for this listener, but *Alexander Nevsky* was presented with precision, and carried an unforgettable impact.

Rudolf Serkin added lustre to another program in the Beethoven cycle with his playing of the first two piano concertos. Curiously, the Second Concerto was heard for the first time in its entirety on a regular Philadelphia Orchestra program. All things indeed come to those who wait.

Another highlight was Nathan Milstein's magnificent playing of the Tchaikovsky violin concerto. Virgil Thomson was guest conductor on this program for the premiere of his Three Pieces for Orchestra, a trio written in a more modern idiom than we have come to expect from Mr. Thomson, and not, it seems to us, up to his usual level of inspiration.

A younger violinist also garnered honors—Anshel Brusilow, who played the difficult Sibelius Concerto with perception and skill. Another "first time at these concerts" was Mozart's Symphony No. 23 in D, a charming little work. Featured on the same program was a rousing performance of Tchaikovsky's Fifth Symphony. A week before, Brusilow was successful in another role, as guest conductor for a children's concert.

Ormandy conducted a pleasing variant on a "Three B's" program that opened with a Concerto for Strings by C.P.E. Bach (in the Maximilian Steinberg transcription), and closed with the Bartok Concerto for Orchestra, in which all the players shone. The Brahms Third Symphony was the centerpiece.

The Student Concerts audience enthusiastically applauded the local premiere of Harriett Johnson's engaging "Chuggy and the Blue Caboose," with baritone William Warfield as soloist. Lloyd Gowen, auditions winner, played the Griffes Poem for Flute and Orchestra beautifully.

Marcel Tabuteau, solo oboist of the Orchestra since 1915, has retired at the age of 66. "We shall miss him very much," said Eugene Ormandy, a tribute echoed by listeners everywhere. Tabuteau has returned to his home in southern France, but plans eventually to come back to America.

First oboe chair is now filled by John de Lancie, in recent seasons associate soloist, and a former Tabuteau pupil at the Curtis Institute of Music.

■ The Cleveland Orchestra under George Szell made a welcome visit, under the auspices of the Philadelphia Forum, which also presented this group in its only previous concert here, in 1938. The Clevelanders' tonal balance and disciplined playing was impressive. Szell offered the first local hearing of Bloch's Sinfonia Breve, Haydn's Symphony No. 93, and a broadly conceived reading of Schubert's great Symphony in C.

■ Tenors made news in two opera performances. Gino Penno impressed mightily in his debut here in the Metropolitan's exciting *Il Trovatore*, with Fedora Barbieri, Zinka Milanov, and Leonard Warren, and with Fausto Cleva conducting. David Poleri scored in *La Boheme* with the Philadelphia La Scala Opera, singing opposite Helen Greco's Mimi.

Two hits and a miss comprised the score for three new leading singers in La Scala's uninspired performance of *Faust*. Valfrido Patacchi and Dolores Mari sang Mephisto and Marguerite; Hubert Valentine, Irish tenor, didn't do so well as Faust. Carlo Moresco conducted both the Puccini and Gounod operas.

Tomiko Kanazawa repeated her touching portrayal of last season in the title role of *Madame Butterfly*, with the Philadelphia Civic Grand Opera, Giuseppe Bamboschek conducting. Walter Fredericks was the able Pinkerton.

■ Recitalists: Jennie Tourel's superb artistry shone in an unhackneyed program featuring Moussorgsky's "Songs and Dances of Death." Victoria de los Angeles likewise provided moments of rare vocal beauty on Emma Feldman's All Star Concert Series. Miss Feldman also presented Isaac Stern, in fine fiddling form, and Yma Sumac. Philadelphia Forum visitors included Leontyne Price and William Warfield, husband-and-wife soprano-baritone team, in joint recital, and Les Compagnons de Chanson.

Paul Badura Skoda was heard for the first time in this area, presented by the Tri-County Concerts Association. He played four Beethoven Piano Sonatas with insight. Another piano program off the beaten path was given on the Pennsylvania Academy of the Fine Arts series, with Ralph Berkowitz and Vladimir Sokoloff playing original music by great composers for four hands at one piano.

SAMUEL L. SINGER

Annual Conductor Citation To Guy Fraser Harrison

The National Music Council has awarded its Annual Conductor Citation for the season 1952-53 to Guy Fraser Harrison, Conductor of the Oklahoma City Symphony Orchestra. This Citation is given each year to a conductor of a major symphony orchestra for the presentation of important American compositions on the regular subscription series of concerts in the orchestra's home city.

LOS ANGELES

■ Though the Coleman Chamber Music Association of Pasadena is observing its 50th anniversary, no aspect of its historic contributions to the cultural life of the Los Angeles area can match its service during the past few years in annually sponsoring a competition for newly formed chamber music groups of young players.

No small diadem in its anniversary crown was the fact that this year's judges—among whom were Piatigorsky and Rubinstein—found not the usual three, but five groups worthy of public performances and prizes at the annual Coleman concert for winning ensembles. The significance of the event this year led "Evenings on the Roof," the Los Angeles County Museum, and the California Institute of Technology to invite the winners to play also on their chamber music series.

The value of such encouragement to young musicians of the area cannot be overestimated, and the opportunity for performance experience makes the event far more important than a similar noncompetitive, nonperforming "analysis" seminar for young instrumental groups recently revived by the Los Angeles Junior Chamber of Commerce's music committee. Space precludes mention of winning individuals—none of the groups yet have "trade" titles—but the interest and training of their professional coaches should be credited: Vera Barstow (a perennial coach of winning groups), Manuel Compinsky, Peter Meremblum, and Mitchell Lurie.

■ The Los Angeles County Museum's continuing Sunday afternoon free chamber music concerts have reached a consistently high peak of performance with their current 13-week series of the complete chamber music of Johannes Brahms.

■ The International Society for Contemporary Music, whose concerts have previously been given free on the U.S.C. campus moved to U.C.L.A. and charged admission for their presentation of new versions of George Antheil's "Ballet Mécanique" and Lukas Foss' cantata "A Parable of Death." Alexei Haieff's inchoate Sonata for two pianos was also heard, played by Leonard Stein and Foss. The latter's cantata again struck this reviewer by its simplicity, humility, lyric expression, and skillfully handled contrasts. The recitation of basso Marvin Hayes, the well-sung high tenor part done by Richard Robinson, and the beautiful singing of the Pomona College choruses trained by William F. Russell almost surmounted the inadequacies of Foss's reduced accompaniment for piano, principal strings, percussion, and electronic organ.

But the inadequacies were not surmounted in the reduction of "Ballet Mécanique" to four pianos and percussion. The work, shorn of its original orchestral hues and the interest of its mechanical acoutrements (such as eight Liberty airplane engines) becomes disconcertingly dated and juvenile. Robert Craft conducted it wifh incredibtble cohesion. Foss directed his own cantata with moving effect.

■ What was admitted as the "third complete reorganization" of the Roth String Quartet made its talents known at U.C.L.A., where Feri Roth, its first violinist and founder, is on the faculty. The group is a far, far cry from the one which made such historic records as Harris' transcription of "Art of the Fugue" for Columbia in the Thirties. It seemed stiff and tentative in Haydn's "Largo" Quartet (Op. 76, No. 5); did ably with Mozart's G Major Quartet (K. 387); and was all around, but never really into Beethoven's last quartet, the F major (Op. 135). The strength, the boldness, the cosmic concept necessary for its realization were utterly lacking.

■ Zara Neslova, Canadian cellist, made her local debut by donating her services for the Adolph Koldofsky Memorial Scholarship Fund concert at U.S.C. A player of tonal breadth, great bowing strength, and impressive technical ability, she was at her best in Kodaly's demanding Sonata for cello alone. However, in works by Beethoven, Scriabin, and Tchaikovsky one missed delicacies of nuance and phrasing which were so wondrously apparent in Pierre Fournier's recital

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with pianist Howard Wells for the Beverly Hills Civic Music Association a few days previously. Another cellist heard in two recent concerts, memorable for their musicianship and the excellence of their execution, was George Neikrug, formerly first cellist of the Los Angeles Philharmonic Orchestra (which for the past two weeks has been on a swing through several Southern California cities).

■ Other concerts in U.C.L.A.'s greatly expanded schedule this season included a dazzling duo-recital by pianists Leah and Shirley Effenbach; a scholarly piano recital by Gerhart Muench; and a benefit recital for Kappa Alpha Psi Fraternity's scholarship fund by Jon Robertson. The latter, a thrillingly talented ten-year-old Negro boy who studies with Ethel Leginska, demonstrated remarkably felicitous phrasing in works by Mozart and Schubert, and crowd-winning technique in show-off pieces by Liszt.

C. SHARPLESS HICKMAN

Hartford Symphony Offers Premieres

The Second Piano Concerto by Klaus Egge has been performed by the Hartford Symphony under the direction of Fritz Mahler, with Raymond Hanson as soloist. Plans for future performances by the Hartford Symphony Orchestra include the Serenade for Strings by the Swedish composer Dag Wiren, Verdi's Requiem, the first American performance of the second Suite from "Cinderella" by Prokofieff, and the Second Symphony by Gustav Mahler. In the March 17 concert by the Hartford Symphony a novel idea of presenting local talent will be introduced. The performance of the Concerto for four violins and string orchestra by Vivaldi will be followed by a performance of Bach's Concerto for four pianos and string orchestra.

Virginia Symphony Expands Tour

The Virginia Symphony Orchestra, Richmond, Va. (William Haaker, conductor) is preparing for a busy 1954-55 season. Plans call for a 20-week tour, which has been the goal of the organization since its inception five years ago. The tour will also extend to West Virginia, where 15 towns will hear the orchestra under the subtitle "The Orchestra of the Virginias."

Jack Leipart has been named manager of the orchestra. Mr. Leipard has been a representative of Community Concerts and has successfully applied his experience to the development of the business department of the orchestra. An important part in the season's expansion is played by cities situated in Kentucky. Four of these communities have formed Family Concerts Associations in order to support a series of entertaining concerts for their citizens during the coming years, and plans are under consideration to add several more of the Blue Grass State's cities to the list of supporters of the Virginia Symphony Orchestra next season.

"Met" Schedules Tour

The Metropolitan Opera Company will give forty-nine performances in fourteen cities during its 1954 spring tour. The tour opens with eight performances in Cleveland, April 19-24, and closes with six performances in Toronto, May 24-29. There will also be eight performances in Boston, six in Chicago, four apiece in Atlanta, Dallas and Minneapolis, two apiece in Birmingham, Ala., and Bloomington, Ind., and one apiece in Memphis, Oklahoma City, St. Louis, Des Moines and Lafayette, Ind. Before the end of the New York season, the company will give two more performances in Philadelphia, March 16 and April 6, and two in Baltimore, March 29 and 30.

Newport Festival Set For August 20-22

Plans are now being formulated for the annual outdoor Newport Music Festival to be presented August 20-22. Sponsored by the Newport Music Club, it will feature three outdoor concerts under the direction of the Romanian conductor, Remus Tzincoca.

The concerts will take place in the Newport Casino. The horseshoe within the Bellevue Avenue Casino area will assure a seating capacity of 3,000. It is planned that an 80-member symphony orchestra, composed of members of the New York Philharmonic-Symphony Orchestra, will play, and that each evening an outstanding concert soloist will be featured.

Oklahoma City Symphony Announces 1954-55 Season

The world-famous conductor, Leopold Stokowski, heads the list of artists to appear with the Oklahoma City Symphony Orchestra next season. He will appear as guest conductor with the orchestra on Tuesday, Feb. 22, 1955. Guy Fraser Harrison will conduct the orchestra in the other 11 major concerts of the season, which open with an all-orchestral concert on Tuesday, Oct. 26, 1954.

Soloists to appear on this series are Sylvia Zaremba (pianist), Astrid Varnay (soprano), the Mannes Trio, Walter Cassel (baritone), Eugene List (pianist), Carroll Glenn (violinist), and Robert Rudie (violinist). Guy Fraser Harrison will conduct the combined chorus and orchestra in a choral concert. The final concert of the season will present the celebrated ballerina Marina Svetlova, who will appear with the orchestra.

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PITTSBURGH

■ Under the expert artistic guidance of William Steinberg the Pittsburgh Symphony has within one year entrenched itself as one of the major symphonic groups of this country.

Mr. Steinberg's choice of programs for the entire season, published in advance, indicates his liberal outlook and consummate ability. During January several works were performed at these concerts for the first time: Stravinsky's "Symphony of Psalms"; Ernst Toch's "Big Ben" variations on the Westminster Chimes; and the entire Flower Maiden scene from Wagner's *Parsifal,* in collaboration with the Downtown Chorale (John Lively, conductor).

Roy Harris' "Symphonic Fantasia" had its world premiere under Mr. Steinberg's discerning baton. It is not the best of Harris' output. In fact, this work met with less approval than any of the Harris compositions heard since his arrival in Pittsburgh.

Leopold Stokowski, during Mr. Steinberg's winter vacation, led a thrilling premiere United States performance of Nussio's "Danze di Majorca" and Pizzetti's"Preludio a un Altro Giorno." Both of these works represent top-flight modern music that was heartily appreciated even by laymen. De Falla's entire "El Amor Brujo" suite and Dvorak's "New World" Symphony completed the list.

Mr. Stokowski also directed a selected small choir in singing an all-Russian program in Heinz Chapel of the University of Pittsburgh. The event (admission by invitation) was dedicated to the memory of Dr. Vladimir Bakaleinikoff, late conductor of the Pittsburgh Symphony's Special Events concerts.

The Pittsburgh Symphony led by William Steinberg gave its second annual concert saluting Pittsburgh area labor and industry. The event, sponsored jointly by the orchestra and the district's major labor organizations, was well liked. Piano soloist Hazel Scott elicited salvos of applause for her playing of Gershwin's concerto and several of her torrid "Inventions," with rhythm bass and percussion played by Joseph Wallace and Wayne Pascuzzi, respectively.

■ Pittsburgh Opera under Richard Karp's fine command gave two performances of *Lohengrin.* Ramon Vinay, appearing in the title role for the first time, was vocally insecure. Eleanor Steber won rounds of applause as Elsa. All of her singing was infused with tonal beauty. Carlos Alexander was expert as Telramund, and Marjory Mayer's Ortrud was captivating. Gil Ferrando's good low baritone was not deep enough for the part of the King. Ronald Watson was an acceptable Herald. The Pittsburgh Symphony collaborated.

■ The Pittsburgh Musicians' Club is enjoying a revival of activity under President Esposito, who is also an able pianist and teacher. Recently Mr. Esposito and flutist Victor Saudek joined forces in a stirring performance of Bach and Mozart works, which preceded the regular meeting.

■ The Pittsburgh Piano Teachers Association (Elsa Hunter, president) at its monthly luncheon meeting observed the organization's 18th birthday. Several guests from here and beyond local precincts were honored. Gladys Fisher, Pennsylvania Federation of Music Clubs' president, was principal speaker. Several of her vocal and instrumental works were performed. Charlotte Bosler Ellis, teacher and Johnstown (Pa.) Music League representative, recited her poem on "Music." Composer Gertrude Martin Rohrer was at the piano as the assembly sang her widely known "Pennsylvania."

RALPH LEWANDO

Roanoke Symphony Orchestra To Offer Interesting Premiere

One of the greatest musical events ever to take place in the state of Virginia will occur on Monday, Mar. 15, 1954, when the Roanoke Symphony Orchestra, under the direction of its artistic director Gibson Morrissey, presents the first performances in Virginia of "The Ordering of Moses," an oratorio by Nathaniel Dett for soloists, augmented orchestra, and large chorus. The soloists are Florence Vickland, soprano from Lynchburg; and Thilde Beuing, contralto; Hartwell Phillips, tenor; and Jack Wimmer, baritone—all from Roanoke. A chorus of four hundred voices is comprised from the following choirs: Roanoke College of Salem; Andrew Lewis High School of Salem; Hollins College of Hollins; William Byrd High School of Vinton; Jefferson High School; William Flemming High School; and National Business College—all of Roanoke.

Rochester Symphony and Rutgers Choir To Do Beethoven's Ninth

The Rochester Symphony Orchestra, conducted by Erich Leinsdorf, comes into New York City March 26 for its fifth Carnegie Hall concert. The program will present the Prologue and Coronation Scene from Moussorgsky's *Boris Godounoff,* and the Beethoven Ninth Symphony, with the assistance of the Rutgers University Choir, directed by F. Austin Walter, and soloists Irene Jordan, Nell Rankin, Walter Fredericks, Mack Harrell, and Luis Pichardo. The Moussorgsky work, especially orchestrated by Mr. Leinsdorf for these concerts, and the Beethoven Ninth will be heard at Rutgers University March 25 and at the Brooklyn Academy of Music March 26.

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Oberon (Act II)—" . . . *effects bordering on the miraculous* . . . "

THE INTERNATIONAL SCENE

PARIS

■ The great, impatiently awaited event, has at long last occurred: the Opera has produced Weber's *Oberon*, not done in Paris since 1857, and it was staged in luxury comparable to that of Rameau's *Les Indes Galantes*, and in my opinion with better taste. M. Lehman, the general manager of the Opera, and M. Bondeville, director of the Opera, used a version by Kufferath and Cain, which is used also at the Théâtre de la Monnaie in Brussels, but substituted the spoken dialogue with the recitatives by Franz Wullner which are used in Germany. All the pages of the score, starting with the splendid overture through all the arias, duets, and ensembles, have the earmarks and personal characteristics of Weber. Missing were ballet episodes and interludes to cover the frequent changes of scenery. Henri Buesserm, musical director, introduced certain pieces by Weber—the Polonaise Brilliante, the Concertstueck, fragments from piano sonatas and symphonies—which he orchestrated with tact and consummate workmanship. He was helped in his task by the orchestra and its conductor, Cluytens, who conducted with incomparable brio—especially the overture, which was greeted with an ovation.

The vocal interpretation to me seemed superior to that of *Les Indes Galantes*, which lacked the real classical style. Constantina Araujo, who comes to us from Brazil, has a powerful voice of great and moving expressiveness. The role of Rezia, with its great and difficult aria, was very much her meat. Nicolai Gedda may not be the strong tenor for the exigencies of the part of Huon, but he sang beguilingly. Besides these foreign artists, three of the best singers of the Opera sang brilliantly: Denise Duval, a ravishing Fatima, whose voice has great charm; Denise Scharley, one of our finest mezzos, with perfect diction, in the role of Puck; and Romagnoni as the excellent Oberon.

But I hasten to speak of the *mise en scene*, entirely inspired by Maurice Lehman. It is fairy-tale like, and, just as *Les Indes* did, it will bring *tout Paris*, foreigners, and visitors from the provinces into the house. The marvelous settings and curtains are by Jean-Denis Malcles; they have, with all their variety, a unity which was not achieved in the Rameau opera, in which many stage designers collaborated. The climax of the spectacle is the underwater ballet and the ascent into the air of Huon in a cradle of flowers. There are technical effects bordering on the miraculous in speed of handling, such as the tempest scene which subsides to make place for a beach bathed in moonlight. Oberon arrives, and he and the flowers rise in an aerial ballet, the flowers being transformed into birds. The greater part of the book takes place in the Orient; the settings evoke Baghdad and a dream-like Tunis with its *bayaderes*. These settings were staged by the three choreographers of the Opera —Lifar, Aveline, and Lander. In the end there is an apotheosis in which the dancers are assembled in a mother-of-pearl palace. Two special perfumes were invented to be sprayed into the house during the performance of the ballets; emanating through a special air conditioning system, they disappeared within 10 minutes. The conductor, the managers of the house, and all participants triumphed in this memorable production which required an arduous 18 months of work.

■ The importance of this *Oberon* production leaves little space for other events of the month. Nevertheless, I want to mention the premiere of the Concerto for piano and orchestra by Yves Nat, interpreted by this illustrious French pianist and the Orchestre Nationale under the baton of Pierre Dervaux. Fifteen years of work

have gone into this masterpiece, which enjoyed an overwhelming success. Four movements based on very short themes evoke a mysterious world which projects the atmosphere of an idealized Spain and Africa. In addition to being a great pianist and musician, the composer is also a great poet.

■ Julius Katchen gave two recitals. One of them, devoted to the three last sonatas by Beethoven, must be classed among the finest interpretations of the German master we have ever heard.

■ Theodor Uppman, young California baritone of the Metropolitan Opera Association, will appear as Pelleas in *Pelleas and Melisande* at the Paris Opéra Comique on May 22 and 26. Pierre Monteux, who also conducted Mr. Uppman in the same role during the Metropolitan's current revival, will conduct. SUZANNE DEMARQUEZ

The Queen Elizabeth of Belgium International Music Competition

On the initiative of Her Majesty, Queen Elizabeth of Belgium, an International Competition for instrumental interpretation, known as the International Musical Competition (*Reine Elisabeth de Belgique*) has been inaugurated under the patronage of the Belgian Government. The competition is open to musicians of all nationalities. The fourth competition for violinists will be held in May, 1955. The fifth competition for pianists will be held in May, 1956.

Competitors for the violin competition must not be under seventeen or more than thirty years of age on Jan. 1 of the year of the competition. Their date of birth must therefore be between Jan. 1, 1925, and Jan. 1, 1938.

Competitors for the piano competition must not be under seventeen or more than thirty years of age on Jan. 1 of the year of the competition. Their date of birth must therefore be between Jan. 1, 1926, and Jan. 1, 1939.

Prizewinners who have obtained the first prize at one of the previous International Musical Competitions may no longer enter the competition for the same instrument.

Applications for entry must be sent to: The Manager International Competition (*Reine Elisabeth de Belgique*), 11, rue Baron Horta, Brussels. The application for entry must be accompanied by the following documents: certificate of nationality; birth certificate; photo (passport size); a certificate from the institution where the competitor studied music, giving the number of years spent in such studies and the diplomas obtained (if the studies were made wholly or partly under private tuition, the competitor must furnish all relevant information, accompanied by certificates); if the competitor is already a virtuoso, particulars published in the press may be enclosed with the application.

Budapest Quartet To Play Before Emperor and Empress of Japan

Upon their arrival for a second tour of Japan, the Budapest String Quartet was hailed with delight. Their first appearance, a combined broadcast and television program, celebrated the first year of television in Japan.

Enthusiastic welcome greets Budapest String Quartet on arrival for their second tour. Left to right: Mischa Schneider, Mrs. Schneider, Boris Kroyt, Joseph Roisman, Jac Gorodetzky.

The tour of the world-famous quartet is being sponsored by the N.H.K., the Broadcasting Corporation of Japan. The 2,500-seat auditorium of Hibiya Hall was filled to capacity, a fact which reflects as much credit upon the quality and reputation of the performance as upon the understanding and genuine love of music in a community which can muster so large an audience for this type of musical fare. The concerts included an all-contemporary program; a program of quartets by Barber, Bartok, and Milhaud; and three programs devoted to Beethoven. Of the 20 concerts which comprise the tour, seven are in Tokyo. The quartet also was invited to appear before the Emperor and the Empress.

LONDON

■ Recent Symphony Concerts by the various London Orchestras have included a number of items of particular interest. As guest conductor of the B.B.C. Symphony, Barbirolli gave the London premiere of William Alwyn's Second Symphony—a closely knit work in two movements, each subdivided into two sections. At another concert, this conductor gave a sensitive and eloquent interpretation of Rubbra's Fifth Symphony (this work was also heard at the recent Festival of British Music at the Juilliard School in New York).

Eugene Goossens was in charge of the R.P.O. at the Philharmonic Society's February concert, at which Cyril Smith and his wife, Phyllis Sellick, played Lennox Berkeley's Double Piano Concerto. This composition should be in the repertoire of all piano-duo teams, for it is a work of distinction containing many original and arresting features. The Symphony was Strauss's "Sinfonia Domestica," which was given an authoritative reading. In the opinion of this writer, it should be listened to as "absolute music," and the somewhat childish programme ignored. Goossens, on a subsequent occasion, revived his own Sinfonietta; and with the cooperation of his brother Leon, an oboist without peer, performed Malcolm Arnold's Concerto for Oboe and Strings.

Iturbi returned to London and played, with the L.S.O., the Mozart E-flat Piano Concerto (K. 482) and the flashy Liszt Hungarian Fantasia, in which he gave a remarkable exhibition of virtuoso playing. Another pianist with an astonishing technique is Shura Cherkassy, whose interpretation of the Grieg Concerto with the L.P.O. revealed his formidable power and exceptional gifts. This orchestra was conducted at a later concert by Royalton-Kisch, who obtained polished performances of the Brahms First and Schubert Unfinished Symphonies.

■ Friedrich Gulda, a young Austrian pianist who made his debut in America in 1950, undertook an ambitious Beethoven Sonata recital in the large Festival Hall. He emerged with the highest credit. Five sonatas were programmed, ranging from the early period to the "Waldstein" and later. His tone is excellently balanced, his style homogeneous and finished, and his touch truly sensitive.

■ The Wigmore Ensemble, which includes some of the finest instrumentalists in England, played a program of chamber music in the Small Recital Room of which the outstanding item was Beethoven's Septet.

■ The London Mozart Players celebrated their fifth anniversary in a concert of three Mozart symphonies—the "Haffner," the E-flat Major, and the "Jupiter." Under their founder and conductor, Harry Blech, this brilliant small orchestra played with incomparable artistry and style.

■ The present season of opera at Covent Garden terminates this week. The company will then proceed on a short tour, returning towards the end of April. The revival of *Traviata* featured Swiss soprano Colette Lorand from the Frankfort Opera in her London debut. She is a good artist, and sang the florid music with ease and assurance, but she lacks the emotional power necessary in this rôle. In the new production of *Carmen*, Constance Shacklock is now singing the title rôle, and Adèle Leigh is the Micaela.

Two years ago the Sadler's Wells opera revived *Werther*, an opera that failed to attract the British public even in the great days of Jean de Reszke. Sadler's Wells Theater is suitable in size, and the Opera was reintroduced into the repertoire this week. The excellent company gave a delightful performance. Janet Howe, the new Charlotte, is a good mezzo,

though her voice becomes hard under pressure. In the fall, they will present the world premiere of *Nelson*, an opera by Lennox Berkeley of which report speaks highly.

■ The Glyndebourne Festival Society gave a reception in the Peers' Guest Room in the House of Lords to which I was invited. Full details of the casts for the season were announced. These include several Americans, among them Margaret Harshaw and James Pease (*Don Giovanni*), Mattiwilda Dobbs (*Zerbinetta*), and Elaine Malbin (*Arlecchino*).

ARTHUR NOTCUTT

GERMANY

■ At last Berlin has an acceptable new medium-sized concert hall. With a capacity of 1,363 seats, it is ideally suited for smaller concerts. It belongs to the Berlin Hochschule für Musik, and is a revelation of modern architecture. The acoustics proved so splendid during the first tryouts that the German gramophone industry is already very busy exploiting its possibilities for forthcoming recordings.

Meanwhile the Titania-Palast houses the greater orchestra concerts. The R.I.A.S. orchestra was recently conducted by Otto Klemperer, who was warmly welcomed in this city of his early triumphs. The Philharmoniker saw Eugen Jochum, Karl Böhm, Hans Schmidt-Isserstedt, Günter Wand, and Joseph Keilberth on the rostrum. A special concert by Hindemith included Bach's Magnificat, Mozart's Sonfonia Concertante, the conductor's Four "Marienlieder" (sung beautifully by Erna Berger) and his not so impressive as propagandistic "Canticle To Hope" (Claudel's text). Leopold Ludwig was the conductor of the yearly Philharmoniker-I.S.C.M. concert. Karol Rathaus' Sonfonia Concertante, Peter Racine Fricker's Second Sinfonie, Stravinsky's "Dumbarton Oaks," and Alban Berg's Three Fragments from *Wozzeck* were programmed.

■ The Berlin Städtische Oper scored a major success with the Karl Böhm-Heinz Tietjen-Emil Preetorius production of *Meistersinger* with Josef Herrmann, Hans Beirer, Josef Greindl, Benno Kusche, Elfride Trötschel, and Sieglinde Wagner as principals.

■ During the Four-Power Conference the East Sector eagerly tried to show a very attractive cultural façade. In concerts of the Dresden Kreuzchor, the Leipzig Thomanerchor, the Dresden Philharmoniker, the Leipzig Gewandhausorchester, the Sinfonieorchester of the East Berlin Radio, the Staatskapelle, and the Sinfonieorchester of the Komische Oper under conductors Mauersberger, Ramin, Bongartz, Konwitschny, Abendroth, von Zallinger, and Kondrashin, and with soloists from West Germany as well as from the eastern so-called people's democracies (including the U.S.S.R., with David Oistrakh and singers from Moskwa and Leningrad), one heard a lot of music which before was hardly ever encountered in programs following Socialist lines.

A new production of the *Zauberflöte* was given at the Komische Oper, on which Felsenstein as the responsible director had spent a whole year of rehearsals. That in spite of all efforts it never really came to life is due to an unimaginable hodgepodge of styles which overburden the music to such a degree that at times it seemed to disappear altogether.

■ At the Hamburgische Staatsoper Verdi's *Aroldo*, rediscovered at last year's Maggio Musicale, received its German premiere with a splendid cast, consisting of Peter Anders, Josef Metternich, and two American singers,

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Grant Johannesen at Chopin's Piano.

The celebrated American pianist completed his recent European tour with performances at Majorca, where he was invited to play the piano that Frederic Chopin used.

Anne Bollinger and James Pease (both familiar to New Yorkers from their appearances with the Metropolitan and the City Center, respectively). The conductor was Herbert Sandberg from Stockholm, the director Günter Rennert. Sandberg was also the conductor in charge of the first German operatic TV production of *La Traviata* with Valerie Bak in the title role. Another important event of the Hamburg musical scene was the premiere of Hans Werner Henze's radiophonic music-play *The End of a World*—obviously influenced by Pierre Schaeffer's *musique concrete*, but trying to combine its merely technical effects with devices of a more purely musical nature.

■ After having been revised by the Stuttgart music critic Kurt Honolka, two rarely performed operas have been tried out with remarkable success. Stuttgart—which has also a Stravinsky double-bill, consisting of *Oedipus Rex* and *Les Noces* in the repertory—performed Weber's *Euryanthe* in a memorable performance under Ferdinand Leitner. Karlsruhe produced Smetana's *The Kiss*. A new ballet triple-bill of the Frankfurt opera house combined Tchaikovsky's "Nutcracker" Suite, Boris Blacher's "Hamlet," and Bartok's "Miraculous Mandarin.'

■ Beginning with the 1954-55 season Hans Knappertsbusch will return as the Generalmusikdirektor to the Munich Staatsoper, a post occupied by him already from 1922 to 1938. The present Generalmusikdirektor, Rudolf Kempe, is said to have been engaged for some performances during the next season at the Metropolitan. One of the last premieres of the Munich Staatsoper was Stravinsky's *Rake*, which suffered however from incompetent direction. HORST KOEGLER

Eighth Annual Music and Drama Festival Planned by Edinburgh

The program for the eighth annual Festival of Music and Drama will run from August 22 to September 11. The program will include opera, drama, ballet, symphony concerts, chamber music, Highland games, and a spectacular military tattoo by massed pipes and drums of Scottish regiments.

Three operas—Rossini's *Le Comte Ory*, Mozart's *Cosi fan Tutte*, and Strauss' *Ariadne auf Naxos*—will be presented by the Glyndebourne Opera, which will also direct a production of Stravinsky's *L'Histoire du Soldat*, a morality play in which Moira Shearer will play a starring role.

The orchestras scheduled are: La Scala; the Philharmonia; the Statsradiofonien of Copenhagen; and the Symphony Orchestra of the Nordwestdeutscher Rundfunk, Hamburg. Concerts will also be given by the Scottish National Orchestra and the National Youth Orchestra.

Soloists will include Claudio Arrau, Artur Rubinstein, Andres Segovia, and Isaac Stern.

The Old Vic will present *A Midsummer Night's Dream*, with Moira Shearer and Robert Helpmann playing the parts of Titania and Oberon. The Mendelssohn score, with all the ballets, which are rarely performed, will be followed.

A cycle of French plays will be presented by the Comedie Française. Negotiations are under way for the appearance of the Sadler's Wells Ballet, which took part in the 1947, 1948, and 1951 festivals.

Chamber music concerts and recitals will be given by the Collegium Musicum of Zurich, the Jacques String Orchestra, the Amadeus String Quartet, the Hungarian String Quartet, and the Kehr String Trio. Three *lieder* recitals will be devoted to the poems of Goethe, with the music of Schubert, Wolf, Schumann, Beethoven, Liszt, Tchaikowsky, Franz, and Loewe.

Twelve Mozart Menuettes Discovered in Austria

Twelve menuettes, which formed part of the carnival music written by W. A. Mozart in 1791 for balls at the Little Redoutensaal of the Imperial Palace in Vienna, were recently discovered at the church of the Franciscan monastary of Maria Enzersdorf near Vienna.

Mozarteum Summer-Academy Plans Announced

During the Salzburg Festival, 1954, the International Summer-Academy of the Mozarteum will offer opportunity to music students from all parts of the world to complete their musical education. Dates: July 21-August 31, 1954. Inquiries: secretariat of the International Summer-Academy, Salzburg, Mozarteum, Austria.

Kathleen Ferrier Memorial Scholarship

Under the administration of the Royal Philharmonic Society and a board of trustees comprised of Sir John Barbirolli, Hamish Hamilton, Roy Henderson, Gerald Moore, and Sir Malcolm Sargent, a fund called "The Kathleen Ferrier Memorial Scholarship" has been set up to finance the award of scholarships to British-born singers. Contributions may be sent to the Hon. Secretary, Royal Philharmonic Society, 48 Gloucester Place, London W.1, England. There is also a Kathleen Ferrier Cancer Research Fund sponsored by the University College Hospital, Gower Street, London W.C.1, England, where Miss Ferrier was a patient for so many months.

de Menasce and Cuénod to Give Joint Recital in Rome

Jacques de Menasce, distinguished composer and pianist, has been invited by the International Conference of Contemporary Music, to be held in Rome from April 4 to 15, to give a joint recital there with Hugues Cuénod, well-known tenor, that will include works by Jean Binet, Daniel Lesur, Eric Satie, and Mr. de Menasce's own new cycle of songs entitled "Outrenuit."

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Shostakovitch to Receive Second Stalin Prize

Dimitri Shostakovitch, noted Russian composer who was once censured severely by the Soviet Communist party for "formalism," has been nominated to receive the Stalin Prize for his new Tenth Symphony.

The symphony was premiered in Moscow in December. The Stalin Prize will also indicate approval of several other of his works. Shostakovitch's nomination for the prize was made by the Central Board of Art of the Ministry of Culture, and was announced in the magazine *Soviet Art*, the same publication which carried the composer's previous attack on "thought control." Shostakovitch also received the Order of Lenin in 1947.

Bergman and Quartararo Star In Honegger's *St. Joan at the Stake*

Word comes from Italy of the great success of Arthur Honegger's opera *Joan at the Stake*, which is being directed by Roberto Rossellini. The opera, now being presented at the San Carlo Theatre of Naples, features Ingrid Bergman in the leading role (a non-singing one). Florence Quartararo, the gifted California soprano, artist-pupil of Maestro Cimini, is singing the leading part. Director Rossellini is planning a film version of this opera with the original cast.

New Opera by Ernst Krenek

Austrian composer Ernst Krenek, living in Los Angeles, has recently completed both the libretto and music of a new opera called *Pallas Athene weint* (Pallas Athene cries). The theme of this opera in three acts is the collapse of democracy in Athens after the Peloponnesian War. Krenek is at present writing a violin concerto for Hungarian violinist Tibor Varga. Among Krenek's best-known works are the operas *Jonny spielt auf*, *Das Leben des Orest*, and *Karl der Fünfte*.

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Schoenberg Opera Premiered

On March 12, 1954, the world premiere of Arnold Schoenberg's opera, *Moses and Aron*, took place at the Hamburg Music Hall in Germany. The North-West German Radio had prepared this event and broadcast the performance over its medium-length waves.

When Schoenberg died in 1951, the music for the first two acts of the opera was completed and he had finished writing the text for the entire work. It is based on the Bible and tells the story of the controversy of Moses' abstract conception of God; and that of Aron (Schoenberg spells Aron with one *a*), who gave the people the Golden Calf as a tangible object of worship.

With choral scenes as the nucleus of the work, the composition may be considered an oratorio rather than an opera, as its composer called it. Conductor Hermann Scherchen first conducted a small section of the work in Darmstadt several years ago. A second performance was conducted by Hans Rosbaud during the 1953 Berlin Festivals. The score, atonal and written in the 12-tone system with dissonant accords, requires concentration, especially by the singers. The orchestra includes two mandolin players.

Preparation of the performance presented difficulties. The score, in the possession of Schoenberg's widow who lives in California, was available only in microfilm. Copies of the film were made in Hamburg, and from these copies Hermann Scherchen wrote the conductor's score, deciphering Schoenberg's sometimes illegible handwriting in many hours of painstaking labor. One of Schoenberg's disciples, Winfried Zillig, wrote the piano parts.

For the March 12th performance the North-West German Radio Orchestra, under the direction of Dr. Hans Schmidt-Isserstedt, was assisted by the choruses of the Hamburg and Cologne radio stations and the music conservatory of Hamburg. Hans Werner Fiedler recited the role of Moses, and that of Aron was sung by Helmuth Krebs.

Busoni Festival at Bolzano, Italy

The sixth International Piano Competition for the "Prix Busoni" will be held from August 25 to September 5, 1954. The prize includes a cash award of 500,000 lire and an engagement for 10 concerts (La Scala, Milan included).

There will also be an International Competition for a piano solo composition. Information and Prospectus from the State Conservatory, C. Monteverdi, Bolzano, Italy.

Winners in the Busoni Competition, 1953: First Prize, Ella Goldstein (New York); Second Prize, Monte Hill Davis (Monroe-Louisiana); Third Prize, Esteban Sanchez Herrero (Spain); Fourth Prize, Wladimir Havsky (New York); Fifth Prize, Adriana Brugnolini (Italy).

VIENNA

■ In early February the Vienna Symphony Orchestra, and singers from the state opera of Vienna under the direction of Victor Quirin Plasser, gave a concert performance of the opera *Alfonso and Estrella* by Franz Schubert. This work was last performed in 1882 in the Vienna Opera. The work, which Franz Liszt first performed in Weimar in 1854 and which contains several impressive singing parts, met with strong applause by the public. The majority of the critics described the music as typically and genuinely Schubert, melodious, lively, and dramatic in parts. The critic of the *Osterreichische Furche* writes: "The genuine romantic charm of this work justifies fully the concert performance of this opera, which showed new, hardly known powers and talents of the composer." Plasser, who is responsible for the performance, can book for himself a decided success.

■ From May 8 to 12 the Vienna Opera will, after its guest appearance in Wiesbaden, give a series of Mozart operas in Brussels: *Marriage of Figaro*, *The Magic Flute*, *Don Giovanni*, and *Cosi fan tutte*. Böhm will conduct. Soloists will be Maria Reining, Irmgard Seefried, Sena Jurinac, Hilde Gueden, Wilma Lipp, Emmy Loose, Elisabeth Gruemmer, Paul Schoeffler, Alfred Poell, Peter Klein, Gottlob Frick, Ludwig Weber, Anton Dermota, Rudolf Schock, Otto Edelmann, and Theo Bayle.

■ The Wiener Hofmusikkapelle (Vienna court music orchestra) consisting of members of the Vienna Philharmonic, the choir of the Vienna State Opera and the Vienna Sängerknaben (boys choir) was on its first concert tour from Feb. 6 to 12 through Switzerland: Basle, Lucerne, Fribourg, Geneva, and Zurich. Josef Krips conducted performances of the "Krönungsmesse" (coronation mass), "Ave Verum," and the Requiem by Mozart. The Swiss public enthusiastically received the Viennese artists, among them the soloists Julius Patzak and Endre Korch. Two Sängerknaben sang the soprano and alto parts.

■ The newly appointed director of the Vienna State Opera, Dr. Karl Böhm, stated in his first interview that his first and most important task would be the development of a permanent operatic ensemble. Dr. Böhm decried any "star system," which would lead to the ruin of the Vienna Opera. Members of the State Opera would have to be at the disposal of the Vienna Opera at least from six to seven months per year. For himself, Dr. Böhm would take but four weeks for his vacation per year despite the fact that his contract stipulates a yearly vacation of three months.

DR. ERWIN MITTAG

Jillana

THE DANCE

By ROSALYN KROKOVER

■ Bad luck has struck the New York City Ballet more often than it should have during the current ten-week season, which ends March 21. The first casualty was the company's one and only classic dancer, Andre Eglevsky. A badly pulled tendon kept him out of performances for about two weeks. Then Tanaquil LeClercq was rushed to the hospital for an emergency appendectomy, and she will be out for the duration of the season. The timing of this was especially bad since there had been no understudy trained for her part in the new controversial ballet *Opus 34*. Her illness not only necessitated a great deal of program changing, but also had some ticket buyers grumbling. All who thought they were going to see *Opus 34* shortly after its premiere will now have to wait for another season.

Quartet, Jerome Robbins' new ballet, however, did not fare as badly by the sudden departure of LeClercq. The ballet was still in the rehearsal stage at the time, and her part fell to the gifted young Jillana.

For the third, and final new ballet of the season, Robbins selected Prokofieff's second string quartet. It was composed in 1942 after the Soviet Government evacuated many of its leading creative and scientific members because of the air raids. Prokofieff, with the others, were living in Nalchik, at the foot of Mt. Elbrus. It was here that he found the fascinating folk-melodies upon which the quartet is based.

The dances are designed for three duos (one for each movement) and a group of eight. It is an abstract ballet; no plot. Patricia Wilde and Herbert Bliss were the soloists in the first movement, which is strong, almost warlike. The second movement, with its lyric oriental flavor, was a perfect complement to the soft, flowing line of the attractive young Jillana. She was beautifully partnered by another young promising dancer, Jacques Amboise. Yvonne Mounsey and Todd Bolender brought spirit and dash to the rhapsodic final movement.

Robbins has undoubtedly been influenced here by his recent visit to Israeli. And while the dancing in technique and design was based on pure classic ballet tradition, a stylized Eastern flavor, with folk-dance suggestions, prevailed. Karinska's costumes also suggested the East. All was competently done; the patterns were professionally organized; the solo dances were neatly laid out. Everything, indeed, was present—everything but a genuine feeling or inspiration or imagination.

■ There has been a drastic revision in the programs of the final week of the season. The *Nutcracker* will have 12 additional performances in place of the ballets originally scheduled. According to the management, the change has been made because of "popular demand." The fact that the houses were falling off may or may not have been a slight contributing factor.

Nutcracker has been the hit of the season. In some respects this is surprising, for in the entire hour and a half that the work occupies there is no more than about 20 minutes of professional dancing. But the public undoubtedly has taken the lavish qualities of the production to its heart. And, of course, the fact that the ballet is crowded with children does not hurt. The public just dotes on kids, and has been taking its own kids to see the ballet kids. Then too, there is the fact that the School of American Ballet, headed by Balanchine and Lincoln Kirstein, can now offer its youngsters an opportunity to dance with the New York City Ballet.

Maria Tallchief, the company's prima ballerina, who has made more artistic progress in the past few years than any American ballerina before the public today, has added a new distinction to her long list of triumphs. She will be the prima ballerina of two major companies simultaneously. Recently it was announced that she will head the reorganized Ballet Russe de Monte Carlo, which will make a 30-week tour starting next October. Since the New York City Ballet has limited its activities in this country mostly to two cities—New York and Los Angeles—this arrangement will enable many other American cities throughout the United States to see what a truly great native talent we have in Maria Tallchief. The dates of the two companies will not conflict.

Not so long ago, New Yorkers had the opportunity to see Nora Kovach and Istvan Rabovsky, whose chief claim to fame (if all of the publicity is accurate) has been their escape from behind the Iron Curtain. They dance, too, as those found out who saw them as guest artists with the Ballets de Paris.

But quite a few eyebrows were lifted. For one thing, they chose music by Minkus that could very easily find a place among the world's worst pieces: the *Don Quixote* pas de deux. And whoever orchestrated this music (was it old Minkus himself?) had something like the Music Hall in mind. It is not altogether fair to assess dancers in an old-fashioned pas de deux of this type. Several things were apparent, however. Rabovsky is a flashy virtuoso. His turns were especially dazzling. Kovach is a neat technician, but on this occasion she did not show anything especially out of the ordinary. She also has a habit of ducking her head, which she should correct as soon as possible. The style of both dancers is entirely different from that to which we are accustomed; one wonders if it is characteristic of present-day Soviet standards. To us it lacks elegance, dignity, charm, or art; it is mainly athletics; it is of the see-how-good-I-am school and is pretty close to caricature. But given a firm guiding hand and some real discipline, Rabovsky and Kovach could develop into splendid dancers. By our standards, at any rate.

RADIO AND TV

By
DR. HENRY W. LEVINGER

N. Y. Philharmonic-Symphony Rehearsal on TV

Mr. Murrow's informal but remarkably well organized television study of the New York Philharmonic-Symphony last Tuesday night on the CBS network was as effective a bit of behind-the-scene reporting on an orchestra as is likely to come along for some time. The intimate close-up technique of the television camera, which obviously caught most Philharmonic men unguarded and unaware of anything except their own work, gave the rehearsal studies a strong, almost earthy conviction—it was one of the rare times an epithet like "Hell" has sneaked onto television.

". . . one of the rare times an epithet like 'Hell' has sneaked onto television"
(Ed Murrow, Dimitri Mitropoulos, and James Fassett)

Dimitri Mitropoulos was, of course, the star of the show, and Mr. Murrow was careful to reveal the intensity of the conductor's concentration as well as his patient and exacting rehearsal technique. By close-ups of the nape of his neck as well as his brow, the sweat of his exertions was made amply evident. The sound was not picked up with sufficient justice either to the orchestra or the Manuel de Falla work, "Homenajes," which was being rehearsed. But this was a minor point in this show, the aim of which was obviously to demonstrate just how hard such a conductor and such a musical organization works at making music.

It was an effective television debut for the Philharmonic, for Mr. Murrow's audience, which thus became the Philharmonic's, is large and not necessarily interested in musical matters. (Mr. Murrow's "See It Now" program is at 10:30 p.m., just after the variety programs and television dramas have gone off the screen, and just before the news and the ancient movies come on.) Any future appearance of the Philharmonic on television will have gained through Mr. Murrow's provision of a wider audience than would otherwise have been likely for a Philharmonic TV debut.

PAUL BECKLEY

A STATEMENT TO THE *MUSICAL COURIER*

Television has at its disposal a challenging opportunity not only to provide entertainment but to become an important media for disseminating musical culture throughout America. I shall consider it a privilege for the Philharmonic-Symphony to be invited to contribute to this cause. DIMITRI MITROPOULOS

Rodgers and Hammerstein Cavalcade on Television

For the first time since they became a team, Richard Rodgers and Oscar Hammerstein II will make their first formal venture into TV with a 20-minute, star-studded musical cavalcade to be presented over the nation-wide facilities of both CBS and NBC from 8:00 to 9:30 p.m., EST, on Sunday, March 28. The occasion will mark the completion of their 11-year association.

The nation's TV audience will see, for the first time, the elaborate Rodgers-Hammerstein productions in exactly the same manner in which the famed author-producer team presented them on Broadway.

The Rodgers-Hammerstein Cavalcade on March 28 will feature the most memorable musical excerpts from *Oklahoma, South Pacific, The King and I, Carousel, Allegro,* and *Me and Juliet.* Appearing in their original roles, in many cases, will be the stars of the respective productions as they appeared on Broadway.

"Speaking of Music" Series Opens on WNYC

WNYC premiered its new "Speaking of Music" series on March 7 at 3 p.m. Host on the first show in the weekly half-hour series was noted violinist Joseph Szigeti, who gave an impromptu talk based on his experience as a musician and introduced favorite recordings.

Other hosts scheduled to give unrehearsed talks and introduce music on the program in the near future are conductor Antal Dorati, music satirist Anna Russell, and violinist and conductor Alexander Schneider.

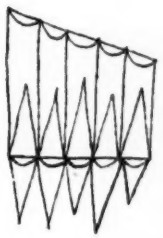
WNYC hopes to offer its audience insights into music which can be obtained only through the benefit of the experience of leading figures from the world of music, ranging from critics and managers to conductors and soloists.

A high point in the series will take place on March 28th, when Alexander Schneider will be the host in a broadcast from the "Circle in the Square" theater, introducing the first performance of a String Quartet by Benjamin Lees played by the Budapest Quartet. This work was commissioned by the Fromm Foundation, a non-profit organization for the furtherance of contemporary music, of which Mr. Schneider is a member of the executive board.

Toscanini Returns

Arturo Toscanini has returned to the conductor's stand of the NBC Symphony Orchestra for the remaining six weeks of the current season. The program on Feb. 28 featured Mendelssohn's "Italian" Symphony, "Don Juan" by Richard Strauss, and Weber's "Oberon" Overture. The concert was an unforgettable experience. One discounts the venerable age of Maestro Toscanini (who seems to fool nature) when hearing performances of such inner tension, dramatic liveliness, and excelling tonal clarity that the word perfection is the only one that will do. The "Italian" Symphony was performed with incomparable zest and lyric beauty. This reporter has never heard "Don Juan" played with more passion —in a white heat, so to speak—and the effect was overwhelming.

SACRED MUSIC



By LEON CARSON

Easter Festival

■ The victorious annual emergence of Easter Day is soon to occur after a forty-day Lenten period of prayer, fasting, and sober reflection. Parish church and city cathedral alike will praise God with hymns, anthems, and instruments.

On the lighter side of twentieth-century Easter activities we can detect hints of ancient folklore. Egg rollings and colored Easter eggs, for example, take us back to the old civilizations of Egypt and India: the mysterious egg occupied a prominent place in their fabled versions of world creation. Even the world's greatest parade ground—New York City's Fifth Avenue—suggests a custom of the early Christians who, after baptism, adorned themselves with fresh garments at Easter time, as a symbol of their purification.

The history of Easter does not confine itself to Christian archives. The word Easter comes from ancient Teutonic mythology, being derived from Eostra (Ostara, the Anglo-Saxon's goddess of spring, to whom was dedicated the month corresponding to our present April. This was the same as the *mensis paschalis*, which meant, according to Bede, "when the old festival was observed with the gladness of a new solemnity." The root *pasch* is derived from the Hebrew *pesach* (Passover). The first Christians still observed the old Jewish festivals, flavored with a newer spirit of commemoration, and the Passover, with a new conception of Christ as the true Paschal Lamb, and their fasting ceased at the same time as that of the Jews. This occurred on the fourteenth day of the moon, the Easter feast or festival following immediately without regard for the day of the week. The Gentile Christians, however, identified the first day of the week with the Resurrection, and kept the preceding Friday as the day of the crucifixion, regardless of the day of the month. Thus, the Western churches kept Easter on the first day of the week and the Eastern churches, following the Jewish concept, observed it on the fourteenth day.

Tryptych (16th cent. French). Central panel, Christ beaten; left wing, Kiss of Judas; right wing, Flagellation. By N. Pénicaud.

It was in 325 A.D., at the Council of Nicaeas as called by Constantine, that the decision was made to keep Easter on Sunday, the same day throughout the world. The date was to be calculated at Alexandria, then the center of astronomical science. The bishop of that see was to announce it annually to the churches under his jurisdiction, and also to the Roman see, through which it would be communicated to the Western churches.

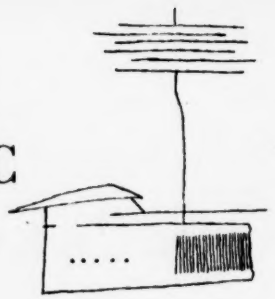
Astronomically speaking, Easter Day, regarded as the chief festival of the Christian year, is the first Sunday after the full moon following the vernal equinox. (Varying in different longitudes, and looking backward, it is most confusing to attempt to follow the many theories and devices compounded to ascertain the exact date for Easter).

Over a considerable period of time the matter of inconvenience in the so-called "moving" Easter has been the subject of agitated discussion. Numerous activities are affected by it —educational, judicial, and in some ways the commercial world. Many attempts have been made by church officials and civic bodies to establish a fixed, uniform date for the observance of Easter Day, but agreement has not yet been reached.

Choral and Organ Notes

■ The American Guild of Organists, with 14,000 members and chapters or branches in every state, the District of Columbia, Hawaii, Alaska, and the Canal Zone (235 chapters in all) will hold its 22nd annual (6th biennial) national convention in Minneapolis-St. Paul, Minn., July 12-16, 1954. . . . On March 7, in anticipation of the 300th anniversary of Jewish settlement in America, a concert performance of Ernest Bloch's "The Sacred Service" was given at Central Synagogue, New York. The augmented choir was conducted by Lazar Weiner, with Frederick Lechner, baritone soloist, and Alexander D. Richardson at the organ. . . . Continuing the usual Lenten series of music at Brick Church, New York City, Walford Davies' "Everyman" will be given on March 21; Dickinson's "The Redeemer" on March 28; Bach's "St. Matthew Passion" on April 4; Stainer's "The Crucifixion" on April 16—all at 12:15 p.m. Clarence Dickinson is the organist and choirmaster. . . . Schubert's Mass in G, Thompson's "Peaceable Kingdom" and "Passion Trilogy" (arr. Koshetz), conducted by M. S. M. candidates, will be given on March 23 by the School of Sacred Music, Union Theological Seminary, New York, at James Chapel. . . . A portion of the first of a series of organ recitals under the auspices of the American Guild of Organists was broadcast from Temple Emanu-El over Station WQXR on March 6. Dr. Robert Baker was the organist.

REVIEW OF RECORDED MUSIC



Cherubini Requiem

Luigi Cherubini, the most eminent and honored composer of his day, whom even the great Beethoven acclaimed, has been almost ignored for over a century. Angel records restores to us his masterpiece, the C minor Requiem Mass, dating from 1816, in which we can survey the true greatness of his musical philosophy. In some respects this work can stand with the other great requiems of Mozart, Verdi, and Brahms. In this reviewer's opinion the atmosphere created by the overly restrained performance obscures the natural warmth and surge of Cherubini's music. Technically, however, Conductor Giulini and the chorus and orchestra of the Saint Cecilia Academy have succeeded in convincing us of the beauty of the work in a polished performance with good sound. *Luigi Cherubini: Requiem Mass in C minor. Chorus and Orchestra of the Accademia Nazionale di Santa Cecilia, Rome; Carlo Maria Giulini, Conductor.* Angel 35042. $5.95.

Authentic Performance Of Bach Suites

BACH: Suites No. 1 in C, No. 2 in B minor, No. 3 in D, and No. 4 in D.

A scholarly and thoroughly authentic approach recommends this offering from the Vienna State Opera Orchestra under Felix Prohaska. Certainly from the standpoint of orchestral forces employed, as well as from a phrasing and interpretative standpoint, these recordings come nearer to Bach's intention than do the performances by Fritz Reiner and the RCA Victor Orchestra (recently released by RCA Victor). The Reiner-Victor version has a handsome, lush sound which does have appeal; therefore, the choice is one of personal taste. Do you want your Bach with a richer more contemporary sound, or in a style truer to Baroque traditions? The Vienna version is packaged with a complete pocket score of the four suites. *The Vienna State Opera Orchestra, Felix Prohaska conducting.* Bach Guild BG-530-31—$11.90.

Horowitz in His 25th Anniversary Recital

This recording comes as a culmination of twenty-five years of a concert pianist's life, for it is the actual recording of Vladimir Horowitz's Carnegie Hall recital, February 25, 1953. It is of value for that fact alone, for it is well-known that artists react differently to a live audience than they do to four walls of a recording studio. The noises of the audience, at first disturbing, only heighten the impression that one is seated in the Hall with the audience. Mr. Horowitz plays brilliantly, and at times profoundly. The Schubert Sonata in B Flat, and the Chopin Nocturne in E, Op. 72 and Scherzo No. 1 in B Minor, Op. 20 attest to the expressiveness of his art. But the Scriabin pieces and the Liszt-Horowitz Hungarian Rhapsody No. 2 display a dazzling virtuoso without anything much to say. Thrilling it is, none the less, and pianophiles will cherish this event. *Horowitz 25th Anniversary Album.* RCA Victor LM-6014—$11.44.

Two Hindemith Works Conducted by Ormandy

HINDEMITH: Symphony, "Mathis der Maler," and Concert Music for Strings and Brass, Op. 50.

Despite slower tempi than might be expected, through his strong conductor's imagination Eugene Ormandy imparts a new lushness to the Hindemith "Mathis der Maler," weaving an exceedingly rich orchestral fabric of subtle nuance. The Concert Music for Strings and Brass, appearing on the second side, is performed in an equally lush fashion. This latter work is styled in the manner of an 18th century concerto grosso, in that it frequently pits the two orchestral choirs involved, one against the other. Since these works were composed in the early thirties, there is no small resemblence in the rhythmic devices and contrapuntal techniques employed in both. All in all, this is a striking recording. *The Philadelphia Orchestra, Eugene Ormandy conducting.* Columbia ML-4816—$5.95.

The Planets—Music From Out of This World

In scoring "The Planets," a suite of tone poems depicting seven celestial bodies, Gustave Holst used the augmented orchestra which was previously held in such high esteem by Mahler. Under the baton of Sir Adrian Boult, this massive musical machinery assumes aspects of luxurious spaciousness. This is actually the second recorded performance of the work by this conductor, an earlier pressing of the work having been released on a Victor label. However, we surmise that this new recording is more contemporary in sound. Certainly the performance itself leaves nothing to be desired. *Sir Adrian Boult conducting the Philharmonic Orchestra with the London Philharmonic Choir.* Westminster WL-5235—$5.95.

Kapell—In Memoriam

Now that William Kapell is no longer among us, this selection of recordings comes as a covetable premium for his admirers. Victor could have made no better choice than issuing the Schubert Ländler, the Impromptu in A-Flat, Bach's Partita No. 4 in D (Gigue omitted), and Liszt's "Mephisto" Waltz and Hungarian Rhapsody No. 11 in A minor. This group shows Kapell at his finest in facile execution and sensitive, intelligent interpretation. Upon hearing these typical high-standard performances, our sense of loss from his tragic demise is brought into sharp focus, and this disc assumes even greater importance. *William Kapell in Memoriam, Piano.* RCA Victor LM-1791. $5.95.

Copland—Weill—Schuman

COPLAND: "Billy the Kid" (Ballet Suite) and "Music for the Theatre." WEILL: *"Kleine Dreigroschenmusik"* (Suite from "The Three Penny Opera"). SCHUMAN: "Undertow" (Choreographic Episodes for Orchestra).

Although "Music for the Theatre" and "Billy the Kid" have been previously pressed, these new recordings, released within the same month, give us a fine opportunity to re-examine two important periods in Mr. Copland's musical output. "Music for the Theatre" (1925) was written shortly after his emergence from his Parisian training with Nadia Boulanger. The work shows the great awareness of jazz which had so saturated the era. Mr. Copland at this early stage proves himself to be every bit the master of orchestration he is today. This recording is backed by Kurt Weill's *"Kleine Dreigroschenmusik"* which was written some three years later and carries all the nostalgia of the "Roaring Twenties." Both sides are excellent. *The MGM Orchestra, Izler Solomon conducting.* MGM E-3095—$4.85.

The second Copland release, "Billy the Kid," represents the composer when he was primarily occupied with folk idiom. This score remains fresh with repeated listenings. This particular performance impresses the reviewer as being somewhat "polite" at times as compared with the earlier driving rendition by Leonard Bernstein. However, this version is apparently more complete and was made under the supervision of the composer. This work is co-featured with the Choreographic Episodes from William Schuman's "Undertow." *Ballet Theatre Orchestra, Joseph Levine conducting.* Capitol P-8238—$5.70.

Strauss—*Salome*—Superb Music Drama

Richard Strauss's famed music drama, *Salome,* based on Oscar Wilde's tragedy, could have no better casting than this with Walburga Wegner as Salome, Georgine von Milinkovic as Herodias, Laszlo Szemere as Herod, and Josef Metternich as Jokanaan, the prophet. The supporting cast and orchestra, equally pre-eminent in their forceful performances, lift the entire production into the realm of the fantastic. The gripping psychological elements underlying the turbulent writhing of the orchestra and vocal parts afford an emotional experience which can come only from such masterly superb music drama. Columbia records has captured this remarkable achievement with far-above-average sound, yet occasional distortion occurs—rarely enough not to mar the over-all success of the work. *Richard Strauss: Salome. Wegner, von Milinkovic, Szemere, Metternich; The Vienna Symphony Orchestra; Rudolf Moralt, Conductor.* Columbia SL-126—$11.90.

A Merry, Merry Widow—Schwarzkopf—Gedda—Kunz

The Merry Widow is perhaps the best-known and most universally loved operetta, not only of Franz Lehar, but of the entire repertoire. Now almost a half century old (1905) it is still very much alive, and in this performance with Elizabeth Schwarzkopf as the widow, Erich Kunz as the Count, Anton Neissner as the Baron, and Nicolai Gedda as Rosillon it promises to undergo a new siege of popularity. Otto Ackerman with the Philharmonic Orchestra and Chorus delivers a facile reading of the score, accenting its tuneful, piquant, coquettish, and lyrical facets, to which one cannot help fall a delighted victim. The sound quality is very good. *Franz Lehar: The Merry Widow. Schwarzkopf, Kunz, Gedda, Loose; Philharmonic Orchestra and Chorus; Otto Ackermann, Conductor.* Angel 3501B—$11.90.

Earthy, Compelling Stravinsky Score

The recording series from the greatly improved Pittsburgh Symphony and its astute conductor, William Steinberg, continues to astound record enthusiasts. The latest in this series is a driving, exciting performance of Stravinsky's *Le Sacre du Printemps.* Years after it startled a critical Parisian audience this masterpiece still has an earthy, jarring effect. Mr. Steinberg's delivery is intense, direct, and brilliantly effective. The recording is enhanced by Capitol's careful sound engineering. *The Pittsburgh Symphony, William Steinberg conducting.* Capitol P-8254—$5.70.

Friedberg Plays—First Time On Records

Carl Friedberg, world-famous pianist, friend of Johannes Brahms and pupil of Clara Schumann, is still with us and, as teacher of a select few, exerts his influence upon the coming generation of keyboard artists. For the first time during his long lifetime he has now recorded: Schumann's *Kinderscenen* and Novelette, Op. 21; and on the reverse side of the recording Brahms' Scherzo, Op. 4; Intermezzo, Op. 76, No. 4; and Op. 117, No. 1. Added is a short composition by Mr. Friedberg. The recording preserves all the characteristics of the venerable past-master's art—his expressive touch, fine phrasing, romantic conception, and technical dexterity. There is a great human impact in his playing which is warm, expressive, and steeped in tradition. The recording is a living monument of an era in music of which Mr. Friedberg is one of the last exponents. *Carl Friedberg, piano.* Zodiac Z-1001—$5.95.

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Biblical Drama—William Walton—"Belshazzar's Feast"

Since 1931 when "Belshazzar's Feast" received its premiere at the Leeds Festival, William Walton's great choral opus with its colossal orchestra has been a favorite of the English people. The present offering of Sir Adrian Boult's conception of the work displays a thrilling reading of the Biblical drama concerning the fall of Babylon as prophesied in the cryptic "handwriting on the wall." The recorded quality is above average, reproducing faithfully the immense breadth of sound in *tutti* chorus and orchestral passages. *William Walton: Belshazzar's Feast. Dennis Noble, Baritone; London Philharmonic Choir; Philharmonic Promenade Orchestra; Sir Adrian Boult, Conductor.* Westminster WL-5248—$5.95.

Faust—de los Angeles—Gedda—Christoff

The perennial favorite *Faust,* available in several versions, now appears in another meritorious high-fidelity recording featuring Victoria de los Angeles as Marguerite, Nicolai Gedda as Faust, and Boris Christoff as Mephistopheles. In musical taste and interpretation, as well as casting, this version maintains a superb standard. Vocal production from all three protagonists is excellent, although Mr. Gedda's voice quality grows a little harsh and Mr. Christoff impresses one as importing too heavy, almost an aged quality to his role. André Cluytens holds the ensemble with taut reins, while the orchestra and chorus of the Théâtre National de l'Opéra bring the work to sparkling life. *Gounod: Faust (Complete). de los Angeles, Gedda, Christoff; Orchestra of the Théâtre National de l'Opéra; André Cluytens, Conductor.* RCA-Victor LM-6400—$23.80.

Schwarzkopf in Schubert Recital

Elisabeth Schwarzkopf, with most sensitive support from pianist Edwin Fischer, offers definitive interpretations of twelve Schubert songs from "Gretchen am Spinnrade," written in Schubert's seventeenth year, to "Das Lied im Grünen," a late song written in 1827. *Angel* 35022—$5.95 (in deluxe packaging).

SCHOOL NEWS

Heitor Villa-Lobos, Brazilian composer, receives an honorary degree of Doctor of Music from Dr. Jay F. W. Pearson, president of the University of Miami in Coral Gables, Florida, on February 1, during commencement ceremonies. The award was made in recognition of his contributions to music as a composer of international acclaim as well as to music education in his own country.

Krenek Festival at University of Wisconsin

The works of Ernst Krenek will be given intensive attention during the three-day Krenek Festival sponsored on the University of Wisconsin campus by the School of Music, beginning Sunday, March 14. The Committee on Lectures and Convocations is cooperating to bring Mr. Krenek to the campus from his home in Los Angeles to participate in the Festival. He will open the Festival with a lecture, "A Composer Accounts for Himself," and will close it by conducting the University Symphony in his own "Symphonic Elegy." In between, Music Hall audiences will be treated to his works performed by the Pro Arte Quartet, Soprano Bettina Bjorksten, and the University's Women's Chorus, A Capella Choir, Concert Band, and Symphony Orchestra.

The Krenek Festival is the latest in the series of outstanding musical events presented in recent years by the University of Wisconsin School of Music. The Schubert Festival extended throughout most of the 1947-1948 academic year and engaged the musical services of the Pro Arte Quartet, visiting artists, and faculty and student groups; the Schoenberg Festival in February and March of 1950 introduced local listeners to most of Schoenberg's works; in May of 1951 the all-Sessions program brought Roger Sessions to the campus to lecture and hear the Pro Arte Quartet in the world premiere of his "Second Quartet"; in March of 1953 Ernst Toch came to the campus to hear Kolisch, Milofsy, and Friedlander introduce his "String Trio"; and now the 1954 Festival brings Ernst Krenek to this eventful scene.

Reuter Lectures on "The Piano"

The fifth of a series of ten lectures inaugurated by the American Conservatory of Music was given in its concert hall in the Kimball Building, Chicago, on Feb. 9, when *Rudolph Reuter* spoke on "The Piano." A large audience listened to this artist, who did not play the piano, but talked on the history, the mechanism, the forerunners of the instrument; about the great names having to do with the inventions relating to the action; and about the harpsichord, clavichord, etc., in relation to the development of the piano.

Cincinnati's May Festival

The fortieth biennial May Festival at Cincinnati will take place in Music Hall during the first week in May, opening Wednesday evening, May 5, and concluding Saturday evening, May 8. Three evening concerts will be given on Wednesday, Friday, and Saturday, and a matinee on Thursday. Among the works to be given at this Festival, one will be heard for the first time in this country, and for the first time in English. It is a contemporary work by Franz Schmidt, "The Book With Seven Seals," first performed in 1938 with impressive success in Vienna. Since then it has been given at Salzburg and other important music centers of Europe. The text is taken from the book of "Revelations" by St. John. It requires a large chorus, five soloists, and a large orchestra. Also on the program —together with a novelty, details of which were not completed at the time of the printing—are Sir Edward Elgar's "The Dream of Gerontius," the four sacred pieces of Verdi, his last compositions (works of exquisite texture), and scenes from *The Flying Dutchman* and *The Mastersingers.* The 1954 Festival will introduce to Cincinnati one of the ranking conductors of the day, Josef Krips.

Cadman Composition Scholarship

Presentation of a new Cadman scholarship in composition will be made at the University of Redlands on February 28 upon the opening of the annual Spring Festival of Arts. Funds for the new scholarship, named after composer Charles Wakefield Cadman, are being donated by music clubs and individuals across the country under the sponsorship of the National Federation of Music Clubs. Under the scholarship specifications, one promising young composer will be selected and given the opportunity to attend the University of Redlands, tuition-free. The winner will be named by a selection committee under the chairmanship of Halsey Stevens.

New York College of Music Organizing Alumni Association

An Alumni Association of the New York College of Music, oldest music school of the metropolis, now marking its seventy-sixth season, is now being organized. Felice Takajian, concert pianist and faculty member, is serving as temporary chairman for the Association. A first meeting will be held at the College on Sunday afternoon, April 11, when the violin prodigy, Marilyn Dubow, age eleven, pupil of director Arved Kurtz, will give a short program followed by a reception and tea. Former graduates are requested to contact the Alumni Committee, New York College of Music, 114 East 85th Street, New York 28, New York.

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Page 37 (*Castell*)

Carnegie Tech Appoints New Dean

Dr. J. C. Warner, president of Carnegie Institute of Technology, has announced the appointment of a new Dean of the College of Fine Arts. The Carnegie president also disclosed that a grant amounting to $26,000 had been given to the Institute by the A. W. Mellon Educational and Charitable Trust to finance a study and appraisal of the educational service and cultural influence of the Fine Arts College. The new Dean is Professor Norman L. Rice, director of the School of Art in the College of Fine Arts at Syracuse University. His appointment becomes effective July 1, 1954. As the new dean, he will administer programs in architecture, drama, music, sculpture, painting, and design for almost seven hundred students and eighty-five faculty members.

Youthful Cellist Doubles as Pianist

Lynn Kale, age fifteen, will put down her cello and step to the piano to be soloist of the evening with the Burbank Youth Symphony Orchestra, with Leo Damiani conducting Weber's "Concertstück" on February 20 at John Barrough High School Auditorium in Burbank, California. Miss Kale began her piano training at the age of five under Adele Dorothy Lauth of Los Angeles and has been a very serious cello student for the last four and a half years. In 1952 she appeared with the Los Angeles Philharmonic Orchestra on the nationally broadcast "Symphonies for Youth" musical quiz programs conducted by Alfred Wallenstein. This doubly talented young musician who has been the first cellist of the Youth Orchestra for two years, is also a member of the Burbank Symphony Orchestra.

Northwestern A Cappella Choir To Sing Two Bach Cantatas

A feature of the 1954 Music Educators National Conference in Chicago (March 25-31) will be a Vesper Concert on Sunday, March 28, presented by the Northwestern University A Cappella Choir. George Howerton will conduct the sixty-five voice choir and instrumental ensemble of thirty in a performance of two baroque cantatas by J. S. Bach: Cantata No. 65, "Sie werden aus Saba alle kommen," and Cantata No. 11, "Lobet Gott in seinen Reichen."

Bennington Composers' Conference

The Bennington Composers' Conference will hold its ninth session August 18 to September 1 on the campus of Bennington College at Bennington, Vermont. The Conference came into being in 1946 through the initiative of Alan Carter, Chairman of the Music Department at Middlebury College and Founder and director of the Vermont State Symphony Orchestra. The aim of the conference is to provide talented composers with an opportuntiy to have their works played and criticized by qualified musicians and experienced teachers. As its unique function has become known over a wider area, the Conference has grown in membership and now includes foreign as well as American composers. Since 1952 the Conference has presented its outstanding compositions in a series of concerts each winter at the YM-YWHA in New York City.

It is unique in that it is one of the few organizations in this country which affords a hard-working, earnest group of musicians a chance to benefit from expert criticism by the staff and their colleagues, to try out new works and, if necessary, rewrite them on the basis of what they hear. It enables them to work closely with performers and learn from them the exact possibilities of each instrument in the concentrated sessions which are held daily. The Composers' staff members include Goger Goeb, Lionel Nowak, Burrill Phillips, and Esther Williams. The professional instrumentalists, who serve as associate staff members include Robert Bloom (oboe), Max Pollokoff (violin), Virginia deBlasiis (violin), George Grossman (viola), and George Finckel (cello). For information contact Alan Carter, Director, Middlebury College, Middlebury, Vermont.

Maret Pank, Estonian coloratura and faculty member of the Minneapolis College of Music, sang under Estonian Association sponsorship in Chicago on February 21, and in Minneapolis on February 28. On March 6 she will appear at the Latvian-Estonian Ballet Concert at the Minneapolis Labor Temple Auditorium.

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